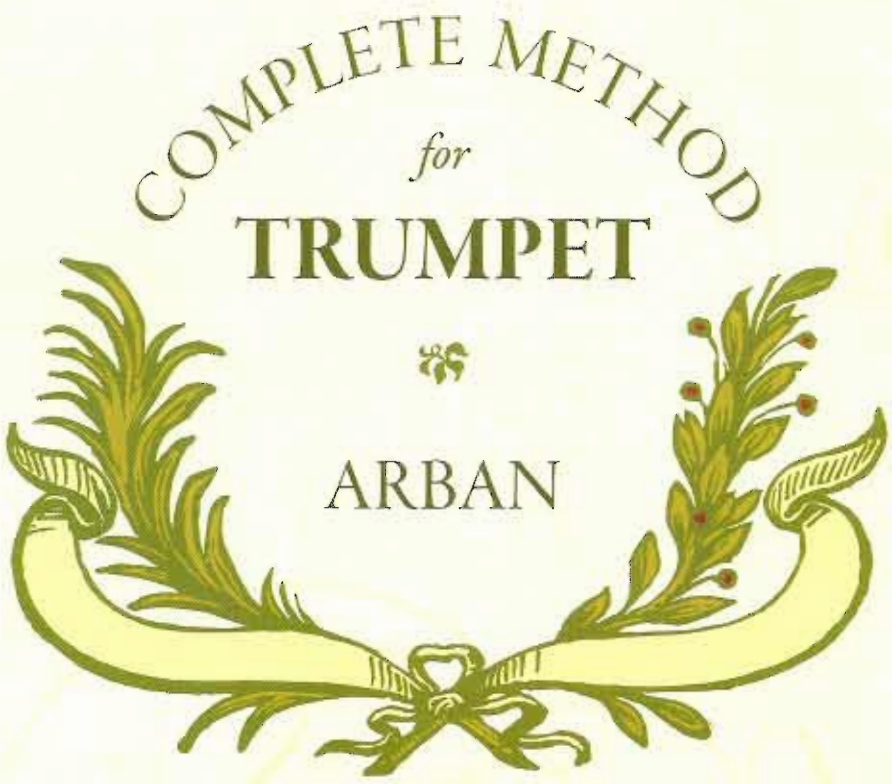

Jean-Baptiste

ARBAN

Complete Method for Trumpet

Annotated and Edited by

Allen Vizzutti & Wesley Jacobs

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for
Trumpet

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Premier Cornetist

Joseph Jean-Baptiste Laurent Arban

(b. Lyons 28 Feb 1825; d. Paris 9 Apr 1889)

Officer of the Académie Française;

Knighted:

Of Christ (Portugal)

Of Leopold of Belgium

Of the Cross of Russia

Of Isabella the Catholic

Historical Writings

My Musical Life and Recollections, by Jules Rivière c. 1893

It was while in garrison at Lyons that I made the acquaintance of the Arban brothers, who, in their different ways, were all remarkable men. Louis, the eldest, was the aeronaut of the day, and his ascents in 1842-43 created quite a sensation, till, like most balloonists, he went up never to be heard of again. This fatal ascent took place from a square in Madrid.

The second brother, Charles, was proprietor of a grand casino in Lyons, called *la Rotonde*, where concerts and balls were held all the year round. In addition to this onerous occupation Charles Arban managed to superintend a large manufactory of fireworks bearing his name, besides also finding time for certain ingenious inventions, one of which was a flying machine, that however, if I remember rightly, went no higher than the chimney pots when the experiment was tried in the gardens of *la Rotonde*.

The lion's share of ability, however, in the Arban family fell to Jean Baptiste, who developed talent at a very early age, and became at once a remarkable performer on the cornet-a-pistons. I well remember Jean Baptiste Arban's appointment as cornet solo in the picked band that went out to St. Helene on board the *Belle-Poule*, under the command of the Prince di Joinville, to bring back the remains of Napoleon I for sepulcher in the Invalides.

This clever cornet player was also a particularly affable man, and instances of his good nature were constantly occurring. One that came within my own experience is worthy of passing mention, for it happened on the first day of our acquaintance, when no laws, written or unwritten could have called for the gracious concession he made to play a cornet solo at a concert I was giving on a summer afternoon at the *Salle St. Barbe*. Arban, who was in his sailor's dress, had neither cornet nor music with him, but I had no sooner made the suggestion for him to oblige us with something than he was ready to mount the platform with an instrument borrowed from the band, and to play the *Carnival de Venice* with variations, which he did in marvelous style. Our friendship, which was sealed from that day, lasted for nearly half a century, till, in fact, the day of his death in 1889.

Arban was always acknowledged to be one of the best cornet players in France. This was clearly the opinion of Jullien, who engaged him in conjunction with Koenig, as the two soloists in his orchestra, when he was in the zenith of his popularity in London. Koenig excelled in slow movements, but when what is called tonguing was wanted Arban had no equal.

On his return to Paris he was appointed professor of the cornet class at the Conservatoire, a post he held till his death. Besides being a very fine player, Arban was also a composer of some note, his musical achievements consisting of cornet solos, studies, etc.; whilst to him the musical world is indebted for a book called Arban's *Cornet Tutor*, which is still considered the best that has ever been published.

As conductor also of the *Paris Bals de l'Opera* Arban will long be remembered, for this is a post he filled for years, till in fact the winter of 1889, when he caught the chill which killed him.

Arban, who had never been an extravagant man, amassed a comfortable fortune, which on his death went to his only daughter. Many were the projects he formed as we used to sit chatting together, of ending his days on the shores of the Mediterranean we both loved so well. And with this object in view he bought land enough to build two villas upon in Monte Carlo, occupying his leisure in superintending the construction of the houses; but, as I have said, he died in harness in the capital.

Report

The Committee of Musical Studies of the Conservatory on Mr. Arban's *Cornet Method*

The Committee of musical studies has examined the work submitted to them by Mr. Arban. This work, the extent of which is considerable, is based upon excellent principles, and contains every instruction calculated to produce a good performer on the cornet.

This work is, to a certain extent, a résumé of the knowledge acquired by the author during his long experience as both professor and performer, and may be termed a written embodiment of the information resulting from his musical career.

The various kinds of articulation, the tonguing, the staccato, and so forth, are seriously considered, ingeniously analyzed, and successfully resolved, the numerous lessons which the author devotes to each of these points are deserving of special mention.

In the copious series of instructions, wherein all other musical questions are discussed, we observe a profound appreciation of difficulties, and a through tact in overcoming them. The latter part of this work contains a long succession of studies as interesting in subject as in form, and concludes with a collection of solos, which are, as it were, the embodiment of application of the previous lessons; in these studies, in these solos, shine forth the qualities, at once brilliant and solid, of which the author has so often given proof.

For this reason the Committee, rendering due homage to the Method of which Mr. Arban is the author, unhesitatingly approve it, and adopt it unreservedly for instruction at the Conservatory.

Signed,

Auber, Meyerbeer, Kastner, A. Thomas, Reber, Bazin,
Benoist, Dauverné, Vogt, Prumier, Emile Perrin

Edouard Monnais
Imperial Commissioner

A. de Beauchesne
Secretary

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Introduction

BY J. B Arban

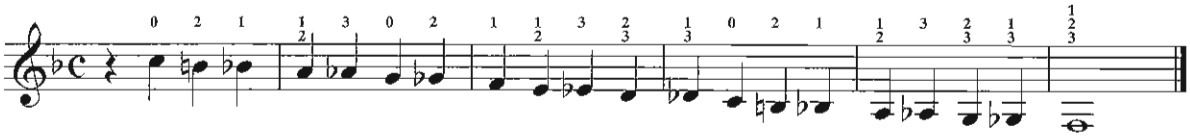
Range

Instruments with three valves have a chromatic range of two and a half octaves, which, in the case of the cornet and the alto, extends from F-sharp below the staff to C above the staff. Not every player however, succeeds in mastering this range with clearness and facility. Therefore, when writing for these instruments, even if it is for a solo, it is advisable not to use the extreme limits of the scale. As a rule, the higher registers of the instruments are used much too frequently by arrangers and composers, which results in the performer losing the beautiful and characteristic tonal qualities peculiar to his instrument. It also leads to failure to properly perform the simplest passages, even when written in the middle register. To avoid this shortcoming, it is necessary to continually practice the instrument throughout its entire register, and to pay special attention to the chapter devoted to the study of the various intervals.

The easiest portion of the cornet's range begins at low C and ends at G above the staff. One may easily ascend as high as B-flat, but the B-natural and the C ought to be made use of very sparingly. The notes below C do not present any very great difficulties; although some players experience considerable trouble in producing them with clearness and sonority. However, they are very beautiful and effective when properly produced.

Alternate Fingering

The following suggestions are offered for producing F-natural below the staff and at the same time for facilitating certain passages, which are almost impossible with the normal fingering [valve slide position]. In order to achieve this, the slide of the third valve should be drawn out a half step, in order to obtain a length of a major third instead of the usual minor third. In doing this, it will be advisable to adopt the following fingering, which is very popular among German cavalry trumpeters.



In order that the F-natural may be produced in perfect tune, the tuning slide should be drawn out a little.

Only in exceptional cases should one resort to devices such as this. I have only called attention to them here in order to acquaint the student with all the resources of the instrument.

Tuning Slide

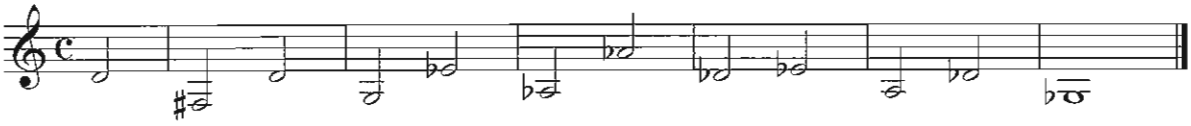
On a well-built trumpet or cornet, the thumb of the left hand should be able to enter the ring of the tuning slide, and open and shut it at will, without the help of the right hand. It is then possible to regulate the pitch of the instrument while playing. When beginning to play on a cold instrument, it will always be a little below pitch. After a few measures have been played and the instrument is warmed, it will become sharp very rapidly.

The slide is also used for the purpose of equalizing all those notes which, in the course of natural production, are pitched too high. Each valve is tuned for separate use, and the

natural outcome is that when several are employed simultaneously, the slides get too short and the precision of tone is inevitably affected.

This sharpness is produced whenever the third valve is employed. For instance, when the third valve is pressed down on a B-flat instrument, the instrument is lowered by a tone and a half, the effect is exactly as though the instrument were pitched in G, as the slides of each valve produce the effect of tones added to the instrument.

In such a case, it would be necessary to draw the slides of the first and second valves in order to use them simultaneously with the third. But, as such a process in impractical, it will be advisable to employ the above-mentioned device, that is, to compensate for the shortness of the tubes by drawing the slide with the thumb of the left hand. Without this precaution, every one of the following notes would be too high.



It is not difficult to lower these notes through action of the lips, although the quality of the tone will invariably suffer through such a process.

Therefore, in order to insure proper tonal brilliancy, it is always better, in slow movements, to employ the slide as an alternative.

Mouthpiece Position

The mouthpiece should be placed in the middle of the lips, two-thirds on the lower lip, and one-third on the upper lip. At any rate, this is the position which I have adopted, and which I believe to be the best.

Players of the French Horn generally place the mouthpiece two-thirds on the upper lip and one-third on the lower, which is precisely the reverse of what I have just recommended for the cornet; but it must not be forgotten that great difference exists in the formation of this instrument as well as in the method of holding it, and that which may admirably suit the horn is unsatisfactory when applied to the cornet. What, after all, is the principal object as regards the position of the cornet? It should be perfectly horizontal. Accordingly, if the mouthpiece were placed as though the performer were playing the horn, the instrument would be in a falling position, resembling that of the clarinet.

Some teachers make a point of changing the mouthpiece position of their students. I have seldom known this method to succeed. To my own knowledge, several players, already possessed of remarkable talent, have attempted what we call at the Conservatoire, the "orthopedic system", which consists in correcting the wrong placing of the mouthpiece. I consider it my duty to say that these artists, after having wasted several years in uselessly trying the system in question, were compelled to return to their original placement of the mouthpiece, not one of them having obtained any advantage, while some of them were no longer able to play at all.

From all this I consider that when a player has commenced his studies faultily, he must, of course, try to improve himself, but must not change the position of his mouthpiece, especially if he has already attained a certain degree of proficiency, it being a known fact that there is no lack of performers who play perfectly, and who even possess a most beautiful tone, and who, nevertheless, place their mouthpiece at the side, and even at the corners of the mouth. All that can be done is to beware of acquiring this faulty habit. In short, there is no absolute rule for the position of the mouthpiece, for everything depends upon the formation of the mouth and the regularity of the teeth.

The mouthpiece, once placed, must not be moved either for ascending or descending passages. It would be impossible to execute certain passages if the performer were compelled to change the position of the mouthpiece whenever he wished to take a low note after a high one in rapid succession.

In order to produce the higher notes, it is necessary to press the instrument against the lips, so as to produce an amount of tension proportionate to the needs of the note to be produced; the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of a higher nature.

For descending passages, it is necessary to apply the mouthpiece more lightly, in order to allow a larger opening for the passage of air. The vibrations then become slower, owing to the relaxation of the muscles, and lower sounds are thus obtained in proportion to the extent to which the lips are opened.

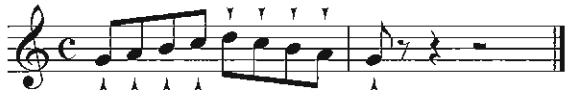
The lips must never be protruded. On the contrary, the corners of the mouth must be drawn down, enabling a freer, more open tone production. When the lips begin to tire the performer should never force his tones. He should then play more piano, because with continued loud playing the lips swell, and at last it becomes impossible to emit a note. The performer should cease to play the moment the lips begin to feel weak and fatigued; in fact, it is folly to continue playing under such circumstances, as it might lead to damage of the lip, which might take a long time to cure.

Attack

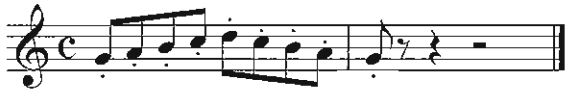
Always remember that the phrase *coup de langue* (stroke of the tongue) is merely a conventional expression. The tongue does not strike; on the contrary, it performs a retrograde movement, simply behaving like a valve.

This should be kept in mind before placing the mouthpiece on the lips; the tongue ought to be placed against the teeth of the upper jaw in such a way that the mouth is hermetically sealed. As the tongue recedes, the column of air which was pressing against it is pushed violently into the mouthpiece causing the sound.

The pronunciation of the syllable *tu* serves to determine the attack of the sound. This syllable may be pronounced harder or softer according to the degree of force to be imparted to the note. When a wedge is placed over a note thus:

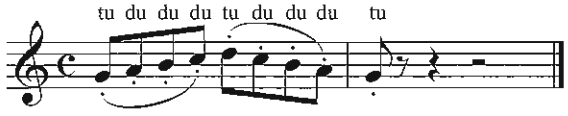


This indicates that the sound ought to be very short; the syllable ought to be uttered very briefly and hard. When, on the contrary, there is only a dot:



The syllable should be pronounced more softly, so that the sounds, although detached, still form a connected phrase.

When, upon a succession of notes, there are dots over which there is a slur, the performer should invariably strike the note with a very soft *tu* and then substitute for it the syllable *du*, because the latter syllable not only distinctly articulates each note, but also serves admirably to join the notes together.



These are the only three methods of commencing, or, as it is called, attacking the sound. Further on the various articulations will be fully explained, but for the present, it is only necessary to know and to practice single tonguing. The student's future excellence as a performer depends entirely upon this starting point.

As I already stated, the method of attacking the sound will immediately show whether the performer has a good or faulty style. The first part of the *Method* is entirely devoted to studies of this type, and the subject of slurring will be introduced only after the pupil has thoroughly mastered the striking of the note.

Breathing

Place the mouthpiece on the lips, open the mouth partly at the sides and pull the tongue back so as to allow the air to penetrate into the lungs. In inhaling, the stomach should not swell, but rather contract in proportion to the chest which expands.

The tongue should then advance against the teeth of the upper jaw in such a way as to hermetically seal the mouth, as though it were a valve intended to keep the column of air in the lungs.

The instant the tongue recedes, the air which has been pressing against it suddenly pushes itself into the instrument and determines the vibrations which produce the sound. In exhaling, the stomach should then gradually resume its original position in proportion to the chest which relaxes.

The breathing ought to be regulated by the length of the passage to be played—the longer the passage, the deeper the breath. In short phrases, if the breath is taken too deeply, or repeated too often, it produces a suffocation caused by the weight of the column of air pressing too heavily on the lungs. Therefore, the student should learn, as early as possible, to manage his breathing skillfully so as to reach the end of a long phrase without depriving a single note of its full power and firmness.

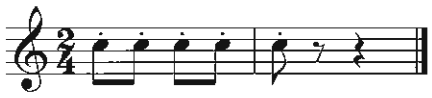
Style – Faults to be avoided

The first matter to which the student should give special attention is the proper production of the tone. This is the basis of all good playing, and a musician whose method of producing tone is faulty will never become a great artist.

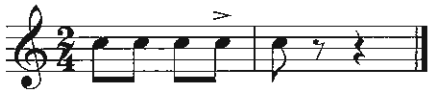
In playing softly as well as loudly, the attack of the sound ought to be free, clear and immediate. In striking the tone it is always necessary to articulate the syllable *tu* and not *doua*, as is the habit of many players. This latter articulation causes the tone to be flat, and imparts to it a thick and disagreeable quality.

After acquiring the proper methods of tone production, the player must strive to attain a good style. By style is meant, not a lofty abstract ideal only achieved by the greatest artists, but a practical musical competence so essential for the student's mastery of his instrument. To be natural, to be correct, to play music as it is written, to phrase according to the style and sentiment of the piece performed—these are qualities which should be of constant concern to the student. He cannot hope to attain them, however, until he understands and completely masters the concept of strictly observing the full value of every note as it is played. The neglect of this discipline is so common especially among military bandsmen, that it becomes necessary to discuss fully the evils which arise from it while still showing the correct performance practice.

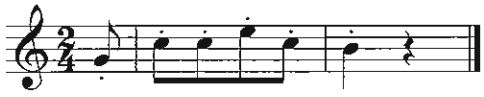
For instance, in a measure consisting of four eighth-notes which should be played with perfect equality:



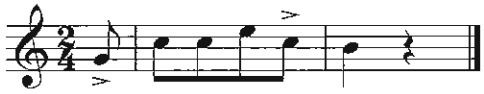
Performers often make an effort to prolong the fourth eighth-note by pronouncing:



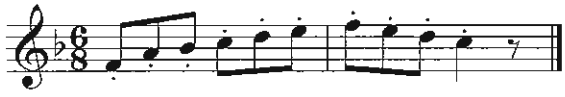
If, in this same rhythm, a phrase begins with an ascending eighth-note, too much importance will be given to the first note, which has, in fact, no more value than the others. It should be played as follows with each note being duly separated:



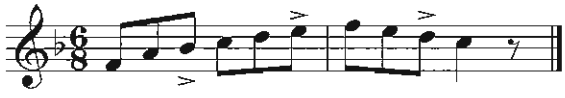
Instead of prolonging the first note, as shown below:



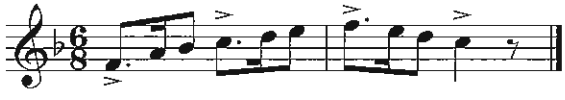
In 6/8 time the same errors prevail. The sixth eighth-note of each bar is prolonged; in fact, the entire six are performed in a skipping and uneven manner. The performer should play:



Instead of:

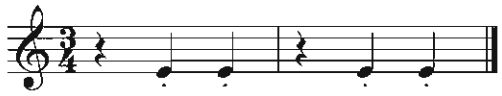


Other players, again, play as though there were dotted-eighth-notes followed by sixteenths:

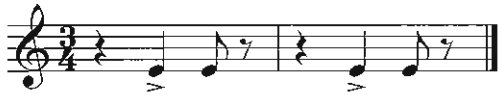


From these few remarks alone the reader can readily see how much the general style of a player will be influenced by faulty articulation. Remember that the tongue stands in nearly the same relation to brass instruments as the bow to stringed instruments. Accordingly, if you articulate unevenly, you are transmitting to the notes emitted into the instrument uneven and irregularly pronounced syllables which in turn result in faulty rhythms.

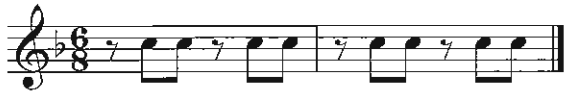
In accompaniments, too, an unacceptable method of playing off-beats exists. Thus in 3/4 time each note should be performed with perfect evenness, without shortening or prolonging either of the two notes which make up this kind of accompaniment. For Instance:



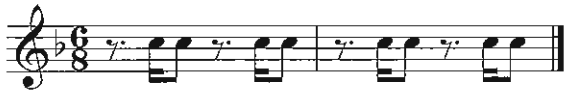
Instead of playing, as is often the case:



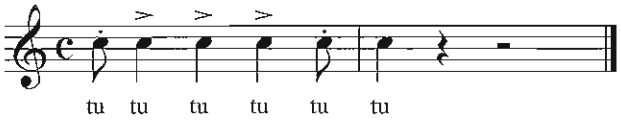
In 6/8 time an equally faulty method of playing off-beats exists. This consists in uttering the first note of the off-beat as though it were a sixteenth-note, instead of giving the same value to both notes. The performer should play:



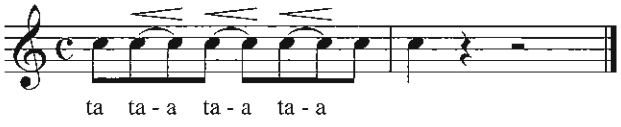
And not:



A major shortcoming is also found in the playing of syncopated passages, especially among military bandsmen, and that is, the accenting of the second half of the syncopated note. A syncopated passage should be played by pronouncing:

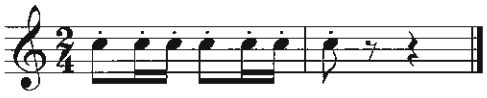


And not:

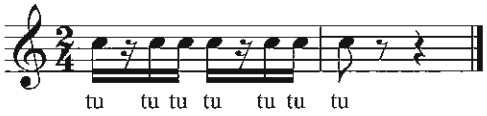


There is no reason why the middle of a syncopated note should be played with greater force than the beginning. While it is essential that the starting point should be distinctly heard, the note should be sustained evenly throughout its entire value, without increasing its volume toward the middle.

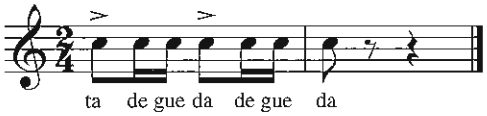
The following illustration must be played in strict time without rushing the pronunciation of the syllables:



Moreover, the first eighth-note should be separated from the two sixteenths as if by a sixteenth-rest:



And not, as is often the case, by dragging the first note and producing faulty tonguing such as:



Later on the student will learn to perform the same passages with the correct tonguing, but at first the tongue must be trained to express lightly every variety of rhythm, without making use of this kind of articulation.

In addition to the rhythmic faults just discussed many other failings exist, almost all of which stem from the student's ill-directed ambition, bad taste, or a tendency to exaggerate. Many players imagine they are performing with intense feeling when they spasmodically increase the volume of tones or introduce tremolos by shaking their heads.

A highly sensitive and effective tremolo can be achieved by a slight movement of the right hand but this practice should not be overused lest it become a serious fault rather than an effective expression as intended.

This also applies to the portamento preceded by a grace note as well as the improper playing of the turn. Some players are unable to play four consecutive notes without introducing one or two portamentos—a very unacceptable habit.

This concludes the review of the most conspicuous and striking defects resulting from a faulty style. It is hoped that the students will avoid these shortcomings and carefully practice the remedies discussed above. Always remember that constant attention to good practices and continual correction is required in the beginning stages of study to establish the very finest performance habits. — *J. B. Arban*

First Studies

Explanatory Notes on First Studies

In Study No. 1 start or "attack" the sound by pronouncing the syllable *tu*, keep it well sustained and at the same time give it all the strength and brilliancy possible. Under no circumstances should the cheeks ever be puffed out nor should the lips make noise in the mouthpiece even though many performers appear to think otherwise. The sound forms itself; it should be "struck" firmly using proper lip tension so as to be accurately in tune.

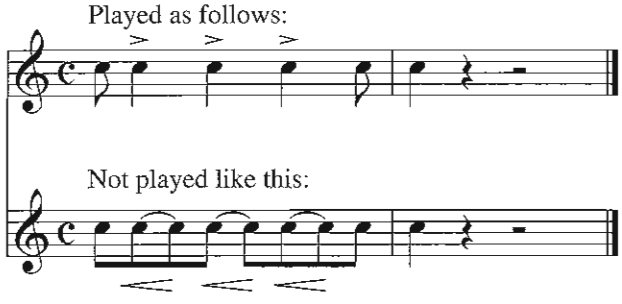
Studies seven and eight deal with all of the notes produced by using the same valves. Studies nine and ten take the student through all of the keys and so the required fingerings have been thoroughly indicated. These lessons should be practiced over a long period so that the student may become completely secure with the fingering of the instrument. From this point on it will not be necessary to mark the numbers of the valves under each note although fingerings will appear in passages throughout the book where it will facilitate a performance. Throughout Studies 1-50 be sure to strike each sound and give each note its full value.

The crescendo and diminuendo markings from numbers 11-17 follow the best principles of modern teaching and when observed in practice will develop a clearer and more easily produced upper register. The student should develop early the habit of increasing volume as he ascends, and decreasing volume as he descends. For obvious reasons, these markings have not been continued beyond Study 27 for the student should have formed the habit by this time and should use it as a general principle of playing.

Syncopation

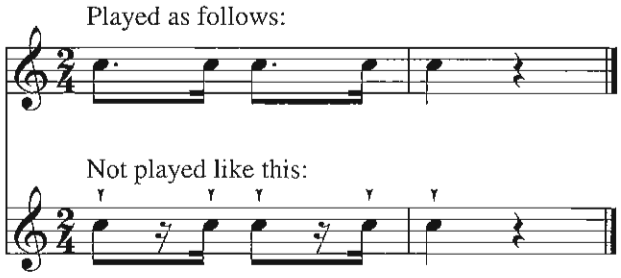
Syncopation occurs when the accent falls upon the light instead of the heavy beat of a measure. Always remember that the accented note must be sustained throughout its full value and, while the beginning of the note should be duly marked, the second half of the duration of a note should never be cut short.

Many students have great difficulty mastering syncopation. Study carefully the solution of the rhythm problem appearing over each exercise.

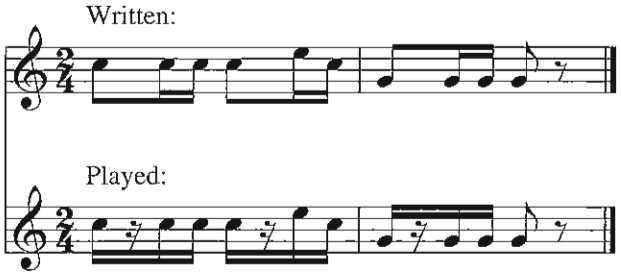


Dotted Eighth-Sixteenth Rhythmic Figures

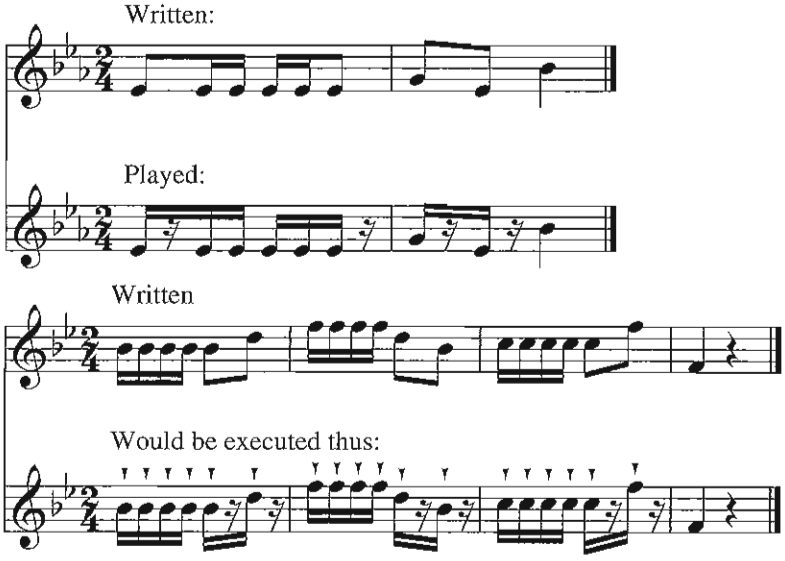
In these studies the eighth-note should be held for its full value—be sure never to substitute a rest for the dot.



In order to lend lightness to the following studies, the first eighth-note should be played in a shorter manner than its indicated value. It should be executed like a sixteenth-note with a rest being introduced between it and the two sixteenths which follow.



The same applies to an eighth-note following, instead of preceding, the sixteenth.



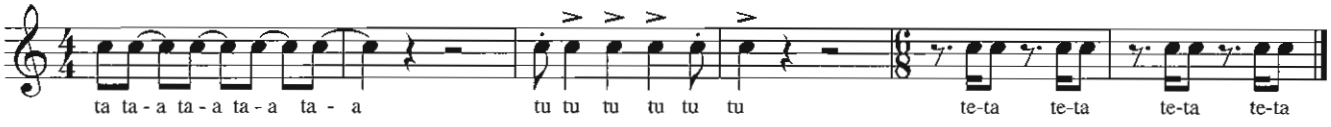
Meter

In 6/8 time, the eighth-notes should be well separated, and should have equal value allotted to each of them. Consequently, the third eighth-note in each measure should never be dragged out as some players are inclined to do.

Dotted eighths, and the eighths followed by sixteenths are played in this rhythm, by observing the same rules discussed above in 2/4 time. — *J. B. Arban*

First Studies

The first notes of the Arban *Method* begin on 'g1' (second line treble staff)—not on middle 'C' as is common in other books. The first three exercises are written up to 'd2' (4th line 'D'). Exercises #4 - 6 go even higher to top space 'e2'. From #7 on we see top-of-the-staff 'g2' written. At first glance writing this high at the beginning of a method book seems a bit strange. Note the syllable marking "tu" used in the beginning. Arban wrote other syllables to explain proper sounding articulation in his text such as:



Keep in mind Arban's native language was French, 'tu' is 'tooo', 'ta' is 'taaahhh' and 'te' is 'teh' (not tea). Blowing out air using these syllables in the rhythms shown (as opposed to vocalizing them) illustrates how natural and comfortable they flow and that they create the natural and correct tongue positions for playing.

Similarly, blowing out air without vocalizing while using a 'tu' or 'tooo' syllable in a steady and sustained manner, along with proper mouthpiece placement, some moisture on the lips and comfortably firm mouth corners, will produce 'G1" (if the lips are not too spread apart). *A beginner can do this.* Arban encapsulated much of the pertinent beginning information right here in the first musical measure of the book.

Articulation and airflow through the mouthpiece and lead-pipe create the sound. The sound is based on the airflow encountering the resistance of the aperture, the mouthpiece and the trumpet tubing which sets up an air column vibration inside the horn. Arban wrote about airflow and articulation but did not emphasize lip buzzing.

The Arban *Method* should be approached with the fundamental concept of airflow and articulation from the beginning. With this steady air and flow concept it is feasible that the range of the opening exercises is practical for the beginning trumpet player after a short period of time. A beginner's sound can and should be fat and open. Quality of sound is the primary indicator of relaxed airflow and good embouchure setting. The previously typical "buzzy beginner sound", exacerbated by teaching lip buzzing as a beginning technique, is avoidable and unnecessary. While lip buzzing does have it's positive attributes concerning muscle relaxation and control, it is not the correct technique to use for trumpet or cornet tone production. Tragically, playing with the "beginner sound" quickly becomes a habit that can take years to break.

It is further noteworthy that the first 32 pages of exercises contain studies on articulations and long note values followed by the use of diminished note values *not including lip slurs*. Lip slurs can be very frustrating for young trumpet players who are still experimenting with balances of blowing effort, mouthpiece pressure and embouchure control. Lip slurs can also promote early fatigue and lip stiffness until flexibility skills are improved. Arban places them later in the book. Of course it is expected that the more advanced trumpet player will move from section to section in any method book in order to practice studies suited to his/her specific needs.

It should be noted that the articulations written in the opening exercises (#1 - 8) of the Arban *Method* should not be interpreted as hard-hitting tongue accents. The intended musical sounds of variously notated accents have changed in the century since the Arban *Method* was written and a modern commercial interpretation is not applicable here. The ideal sound of the note beginnings in the "First Studies" should

be a clear articulation followed by a full sounding, centered and in-tune pitch. Think of the accents as small explosions of air after the initial tongued attack. Remember, heavy tonguing on a cornet mouthpiece sounds less drastic than heavy tonguing on a trumpet mouthpiece. The intention of writing accents on every note, (>), is to encourage a solid aggressive air flow as well as to focus on hitting the correct pitch. These accents are not meant to suggest a heavy percussive attack at the beginning of each note.

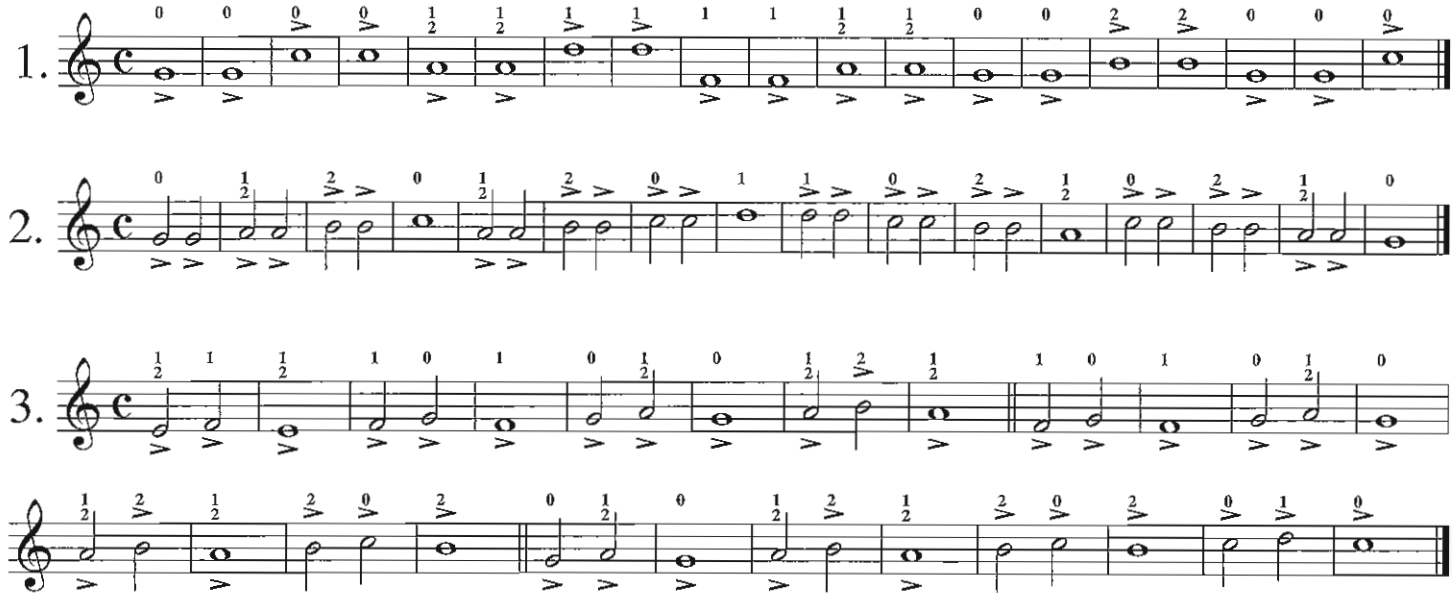
Trumpet students must think about and establish a relaxed natural tongue attack for note beginnings and a steady controlled air flow balanced with minimum mouthpiece pressure. This will help to avoid time spent exorcizing bad habits acquired through ill-conceived practice. The opening pages of the Arban *Method* should be studied conscientiously.

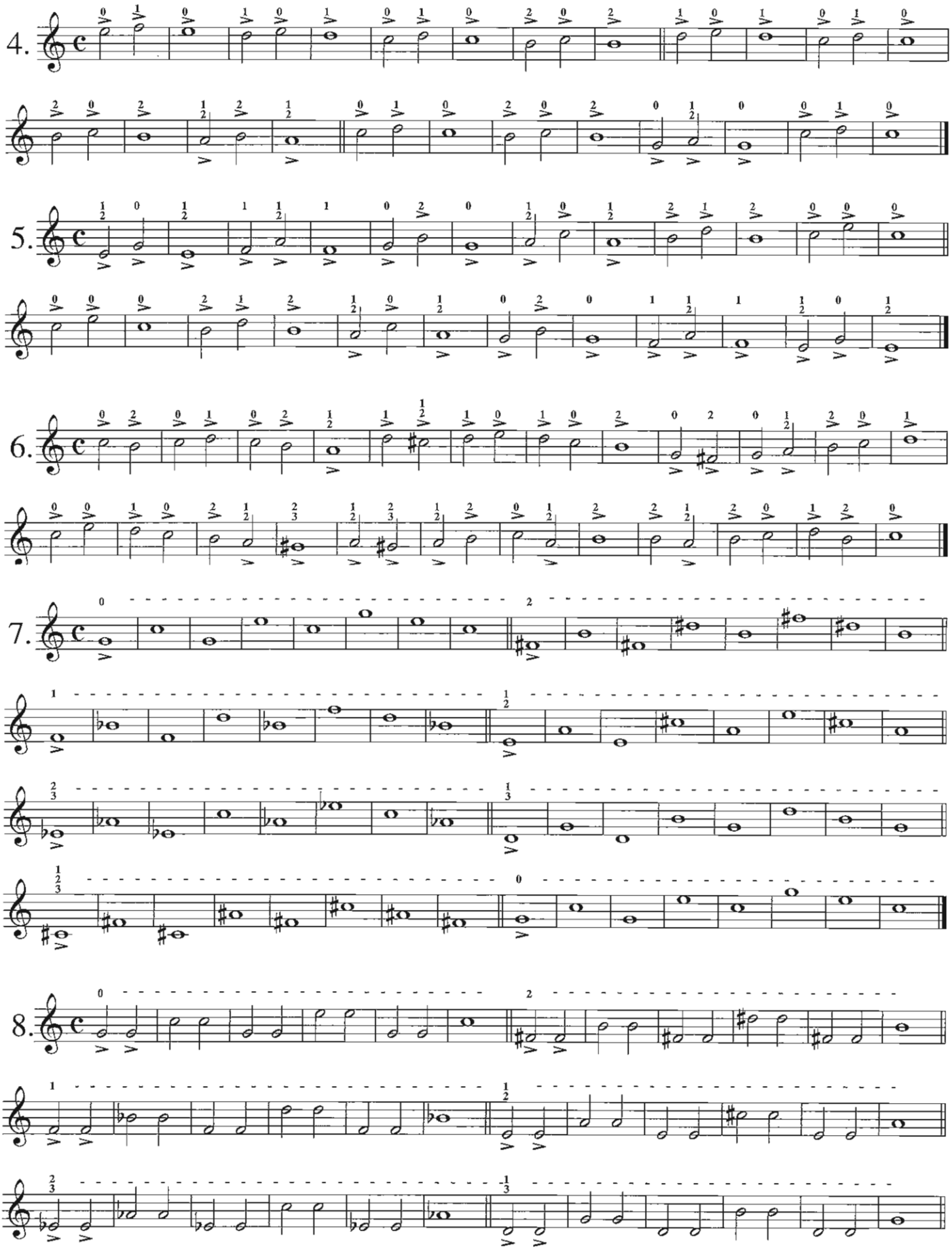
The black diamond accents (in exercises #11 - 15 for example) should be performed as solid notes of substantial length with a small amount of space in between the marked note and the following note. This marking indicates playing a heavier attack than a plain note or a dot but should not be played too short.

The cap accent represented a heavy legato note in Arban's day. It is nearly interchangeable with the side-ways accent (>) in the context of the Arban *Method*.

Staccato dot marking should be considered a style marking and interpreted as an indication for lightly articulated notes with space if the tempo permits. At faster tempi, it will be impossible to play the notes short with spaces and the ideal concept is creating notes that are clear and light without sacrificing the body of sound or pitch of each note.

Finally, the accented notes throughout the Arban *Method* are carefully marked to insure and encourage steady tempi, evenly played note values and accurate rhythm. As you can see, correctly performing the articulations and accents written throughout the Arban *Method* is an extremely important element in interpreting Arban's music and getting the most value out of his method book. — *A. Vizzutti*

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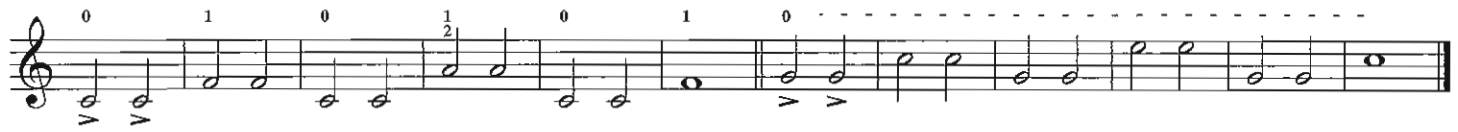

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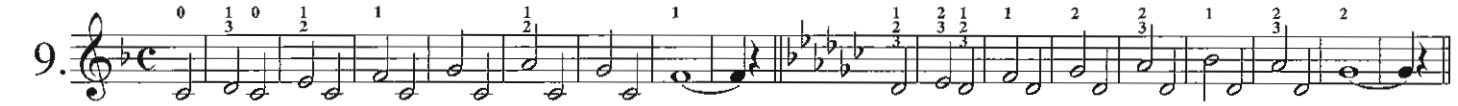

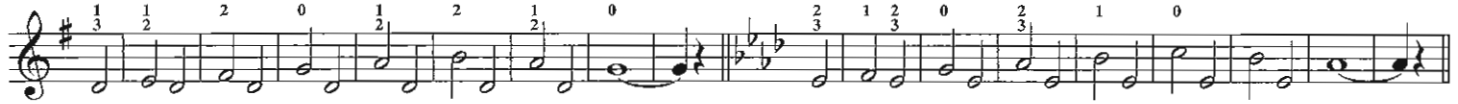

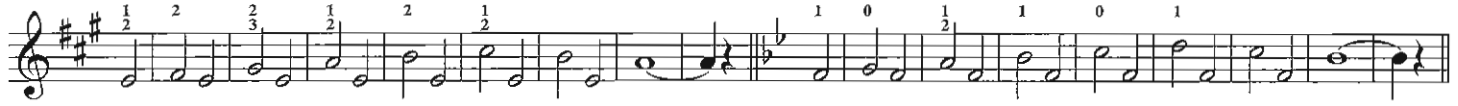

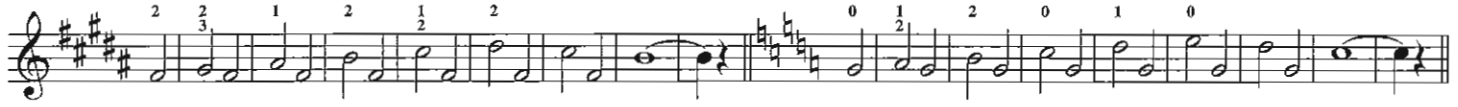

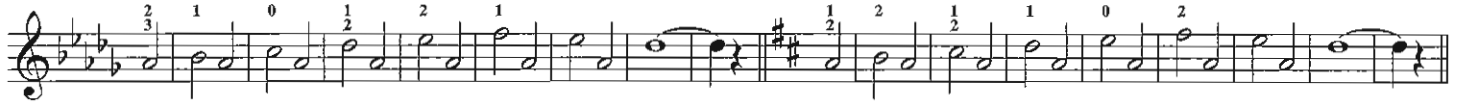

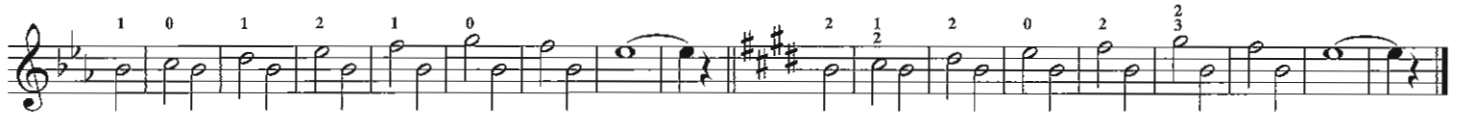

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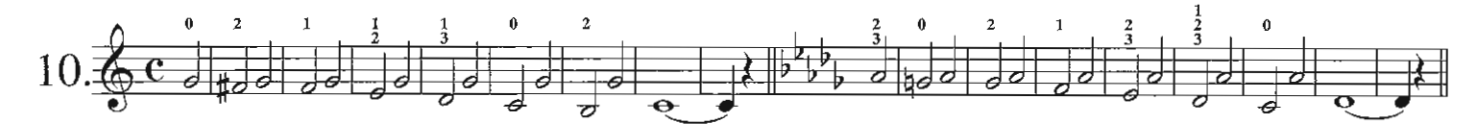

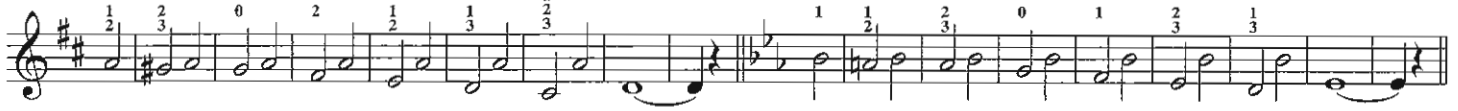

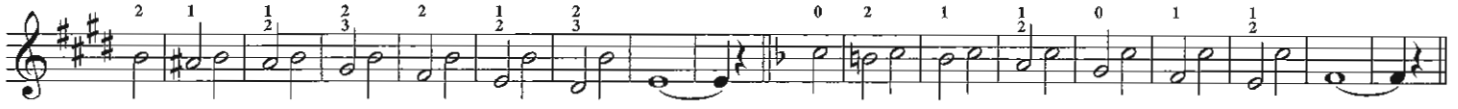

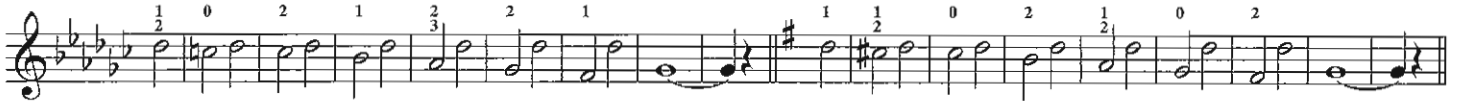

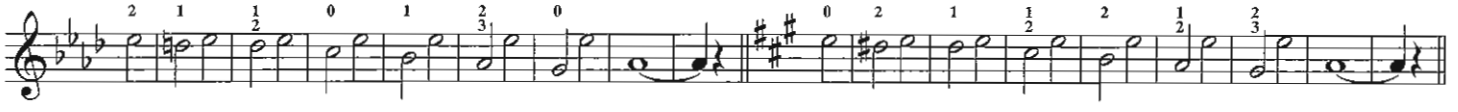

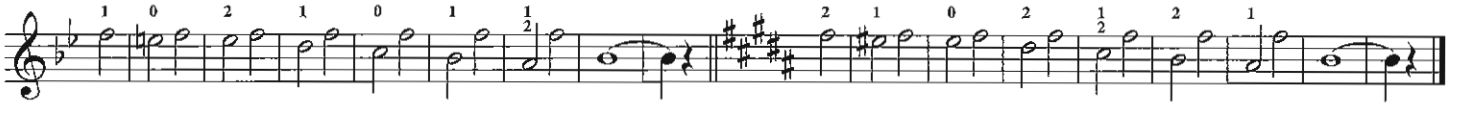

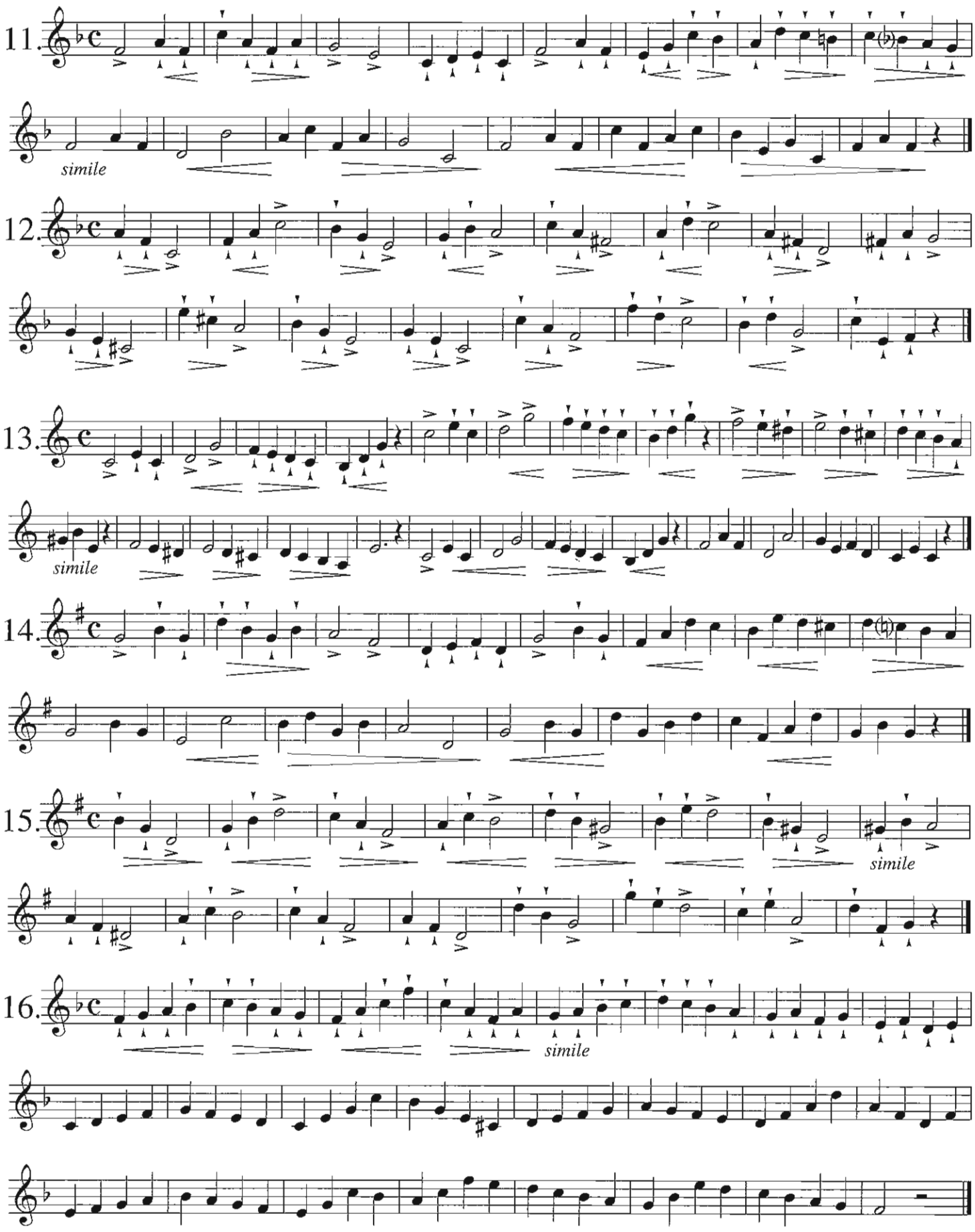
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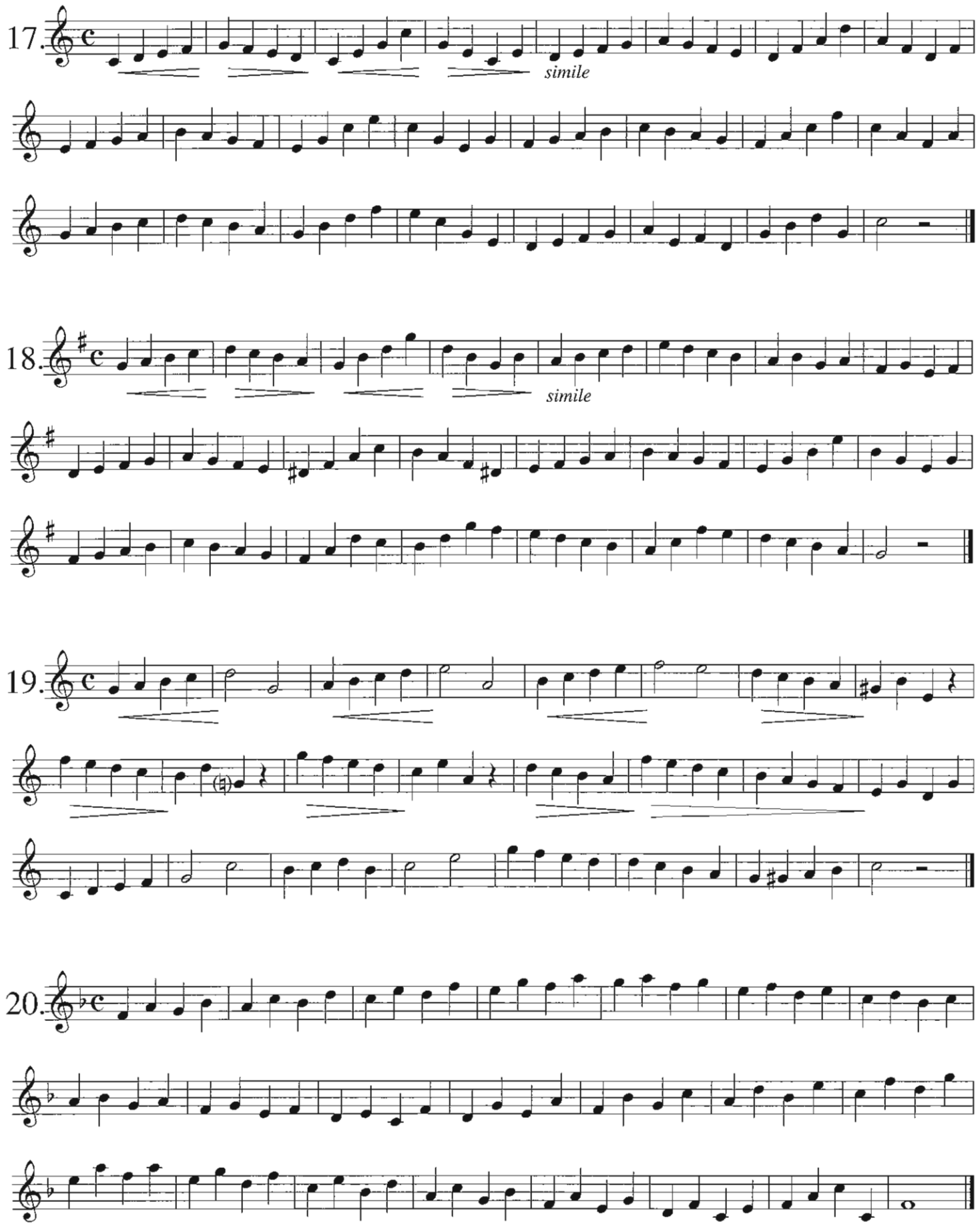
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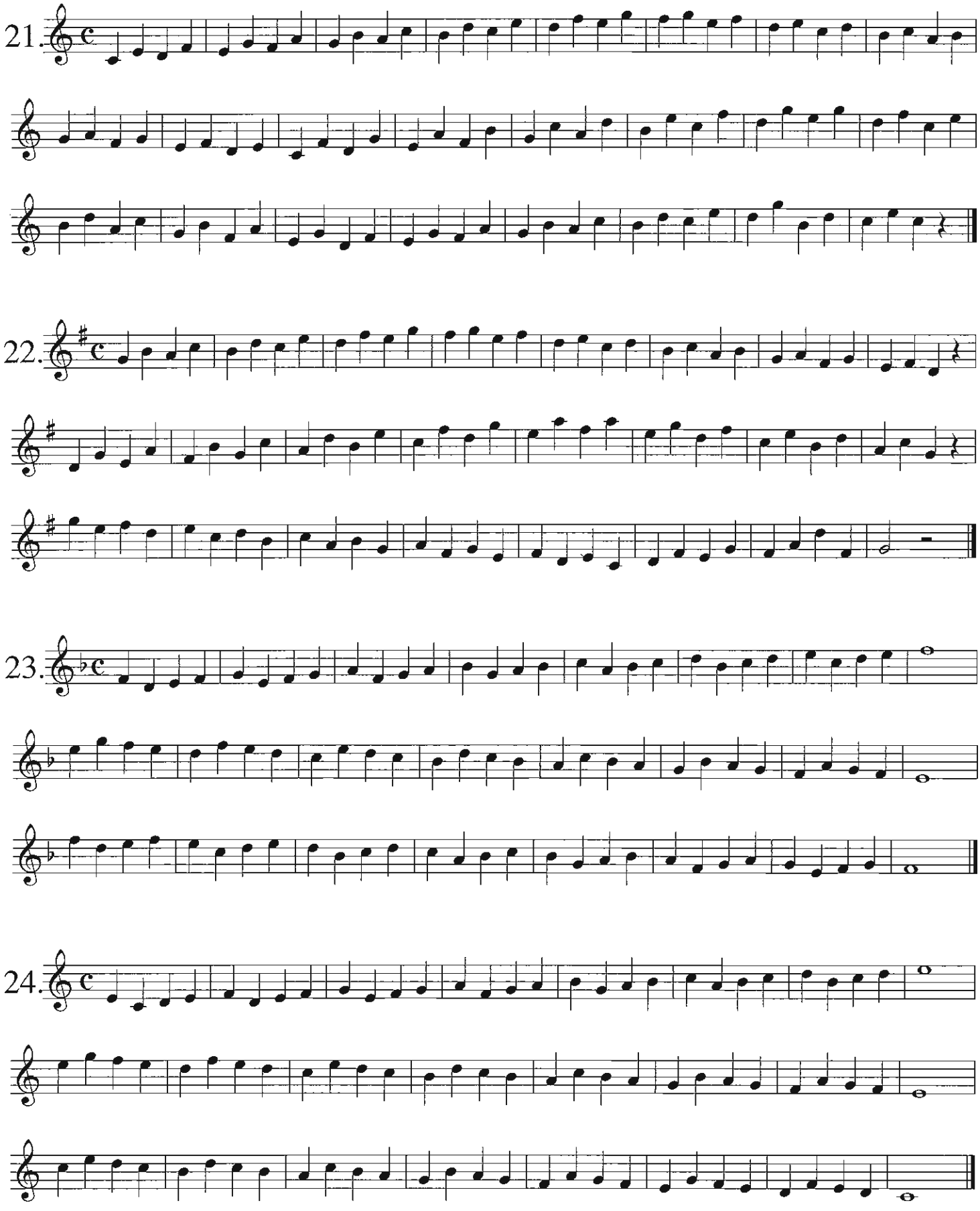
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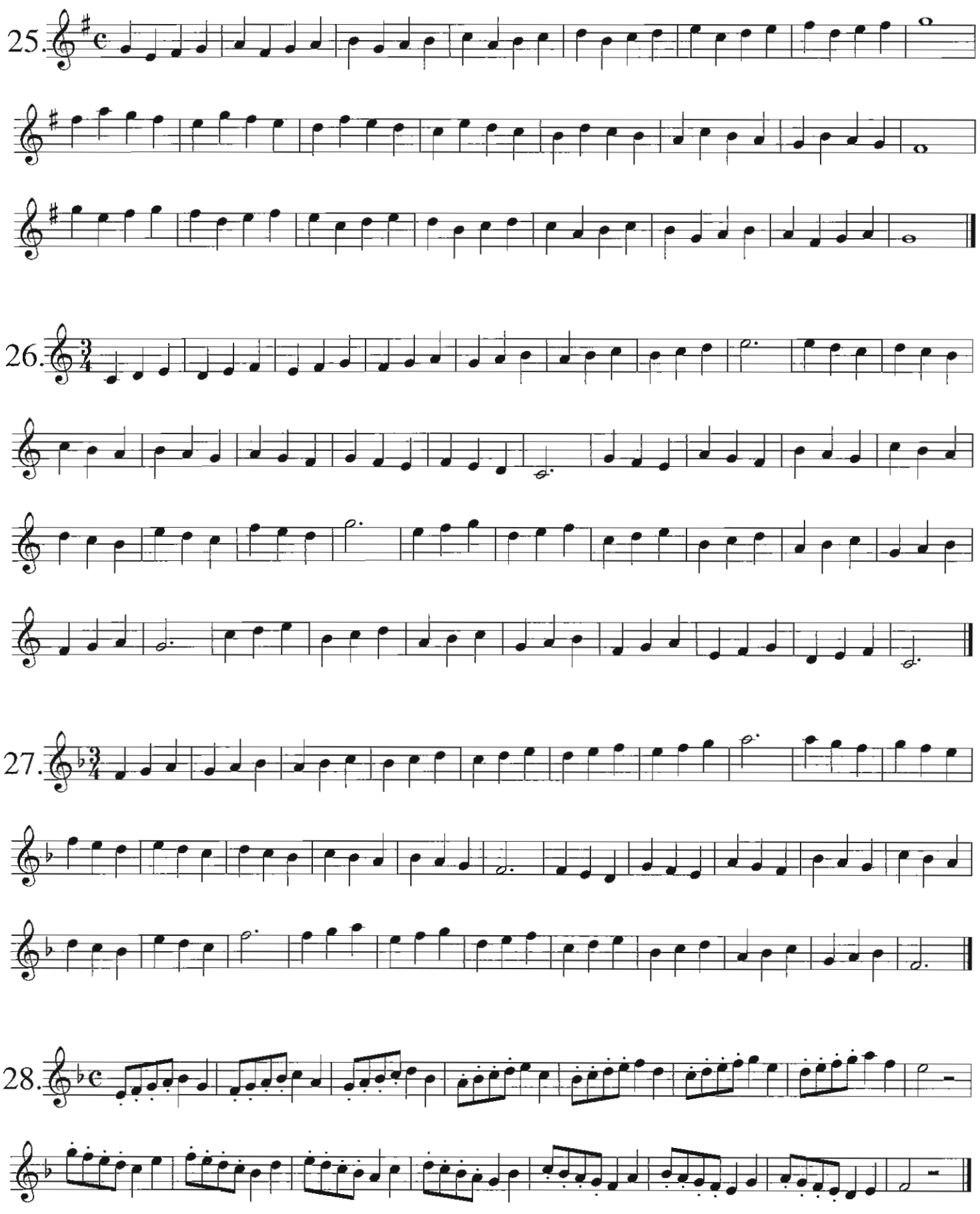
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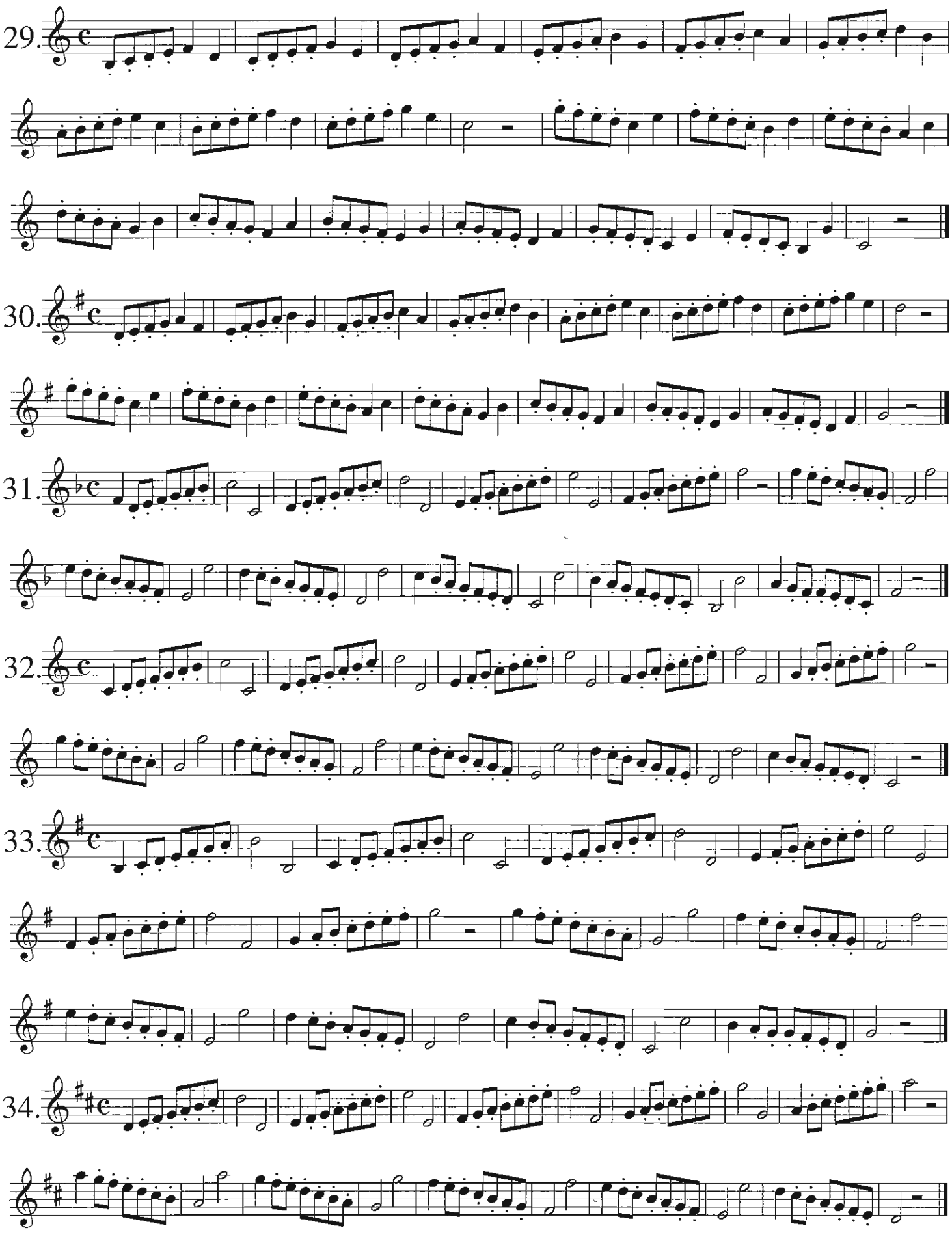
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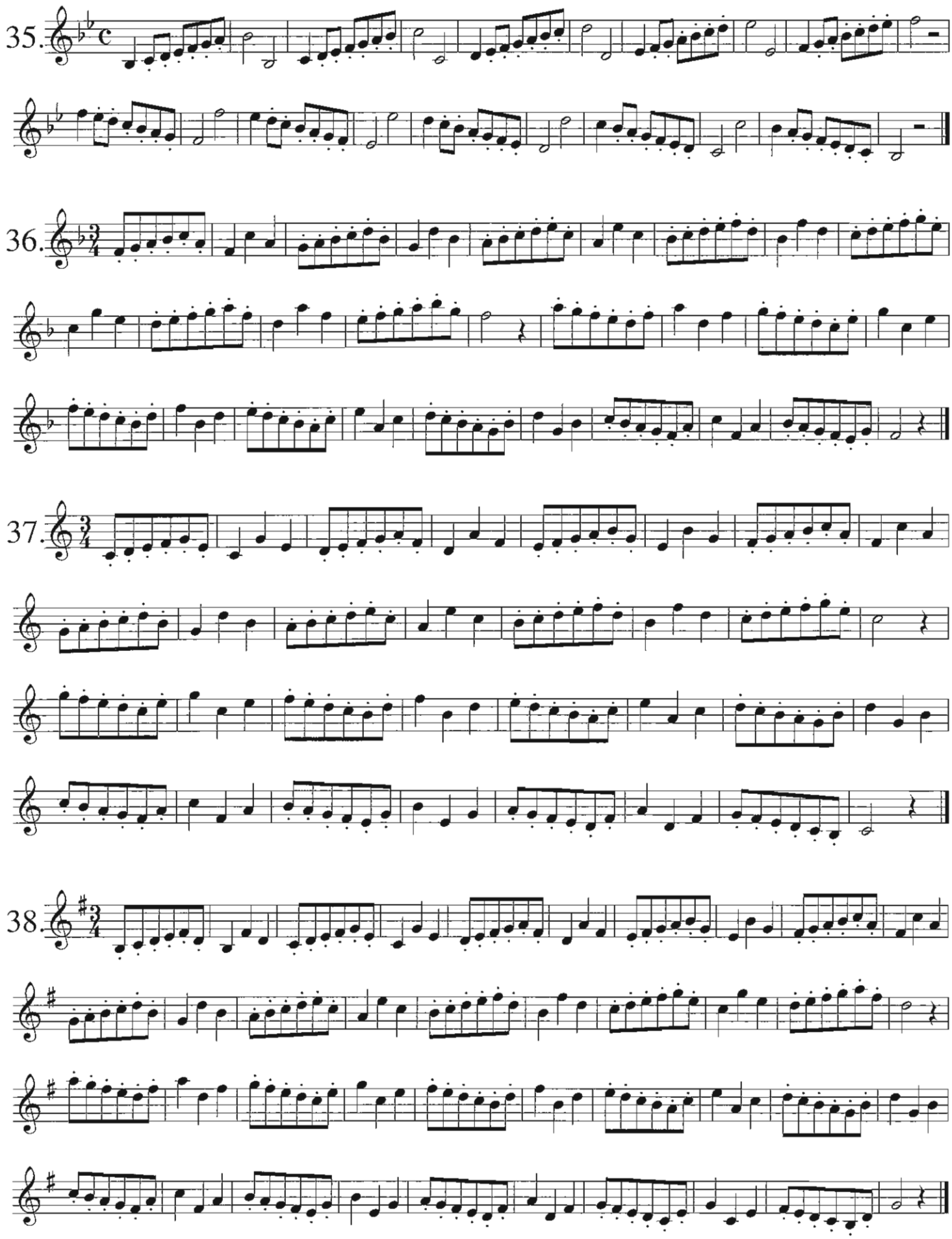
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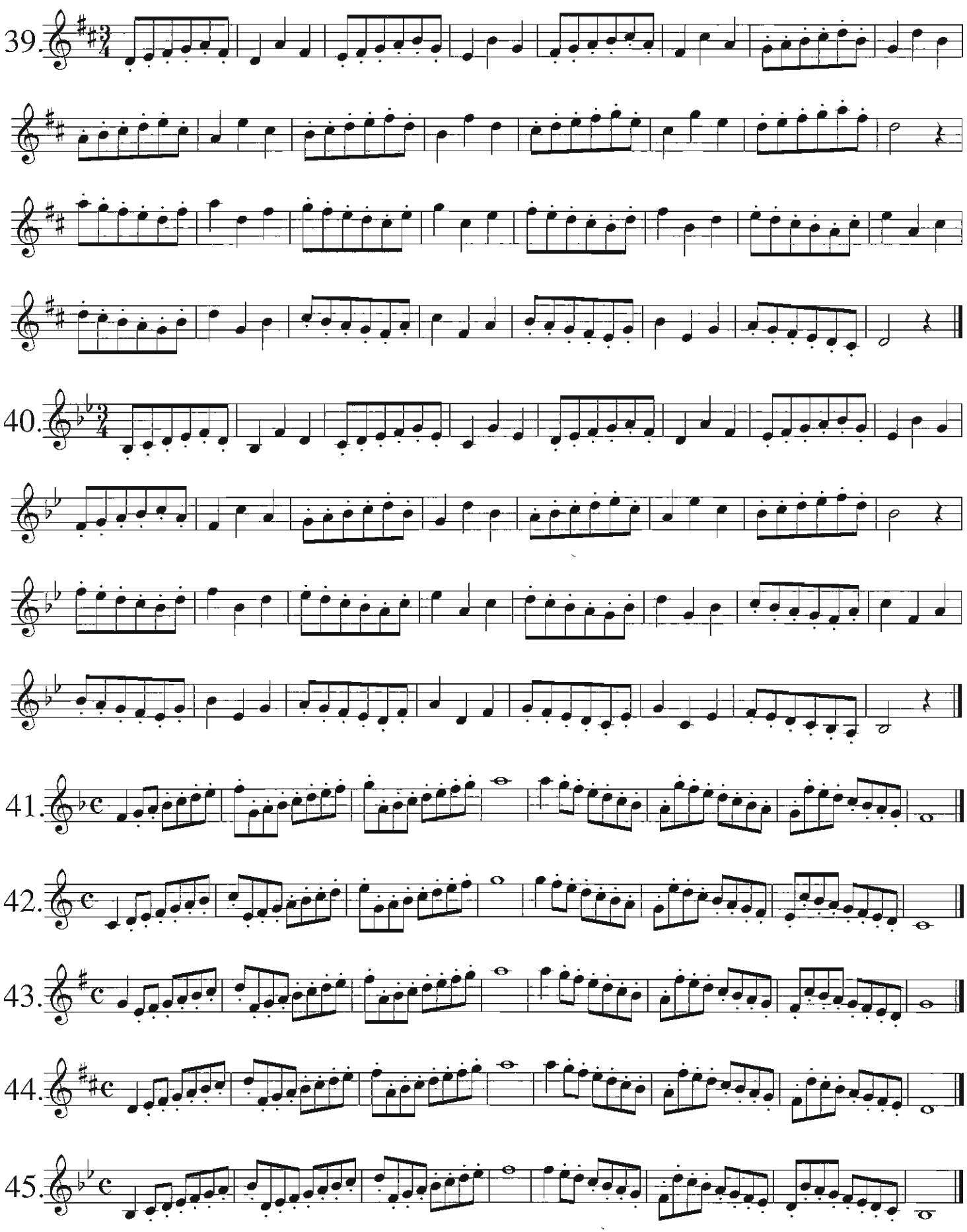
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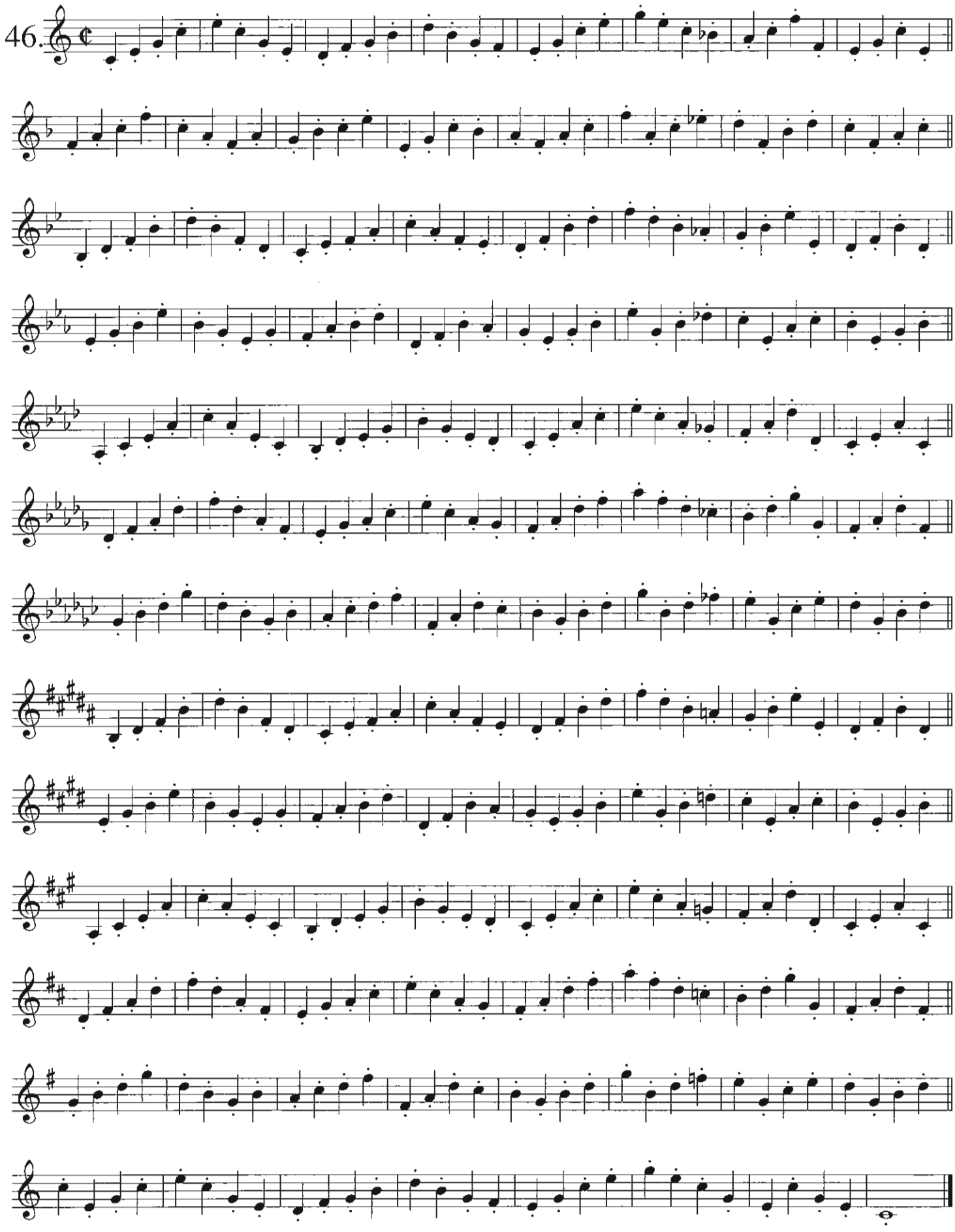
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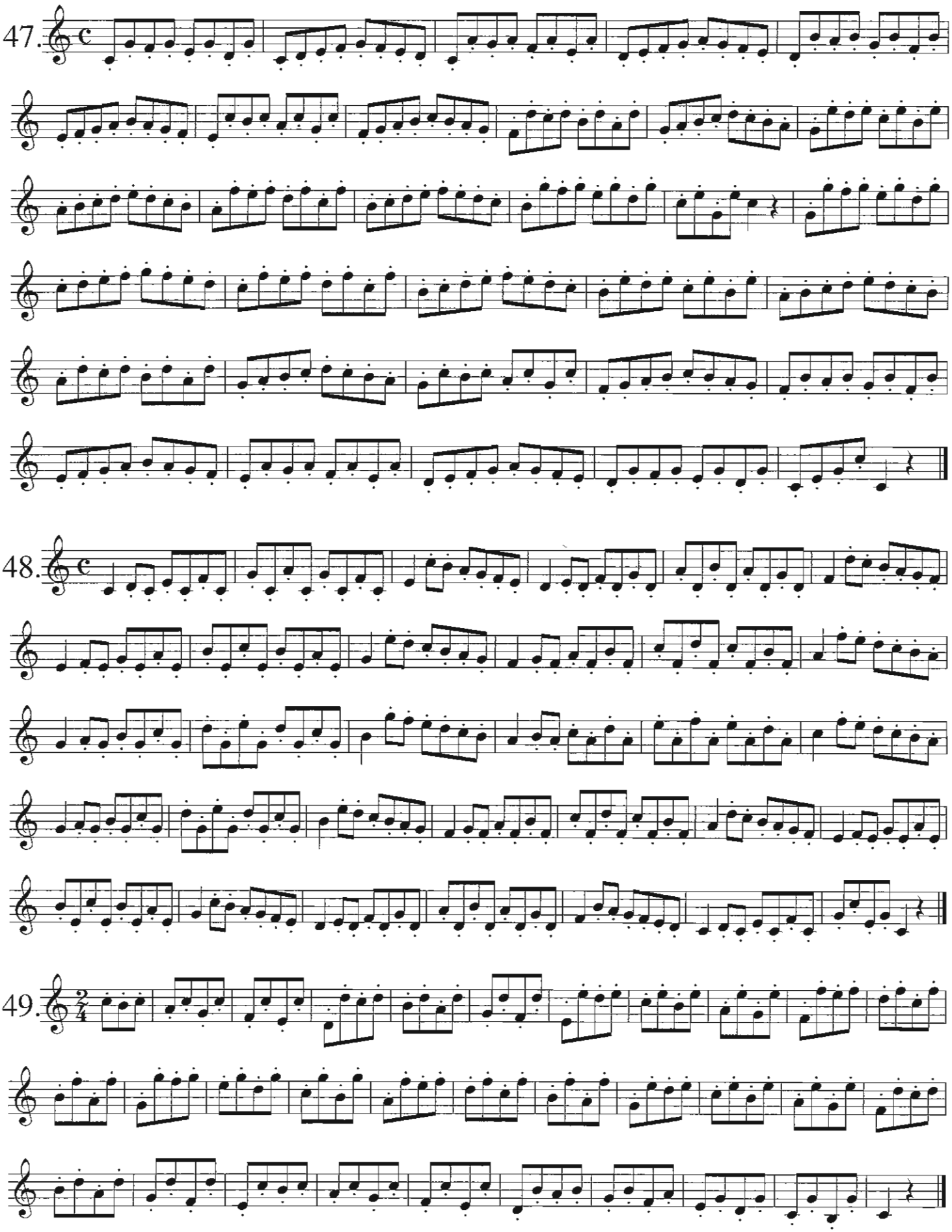
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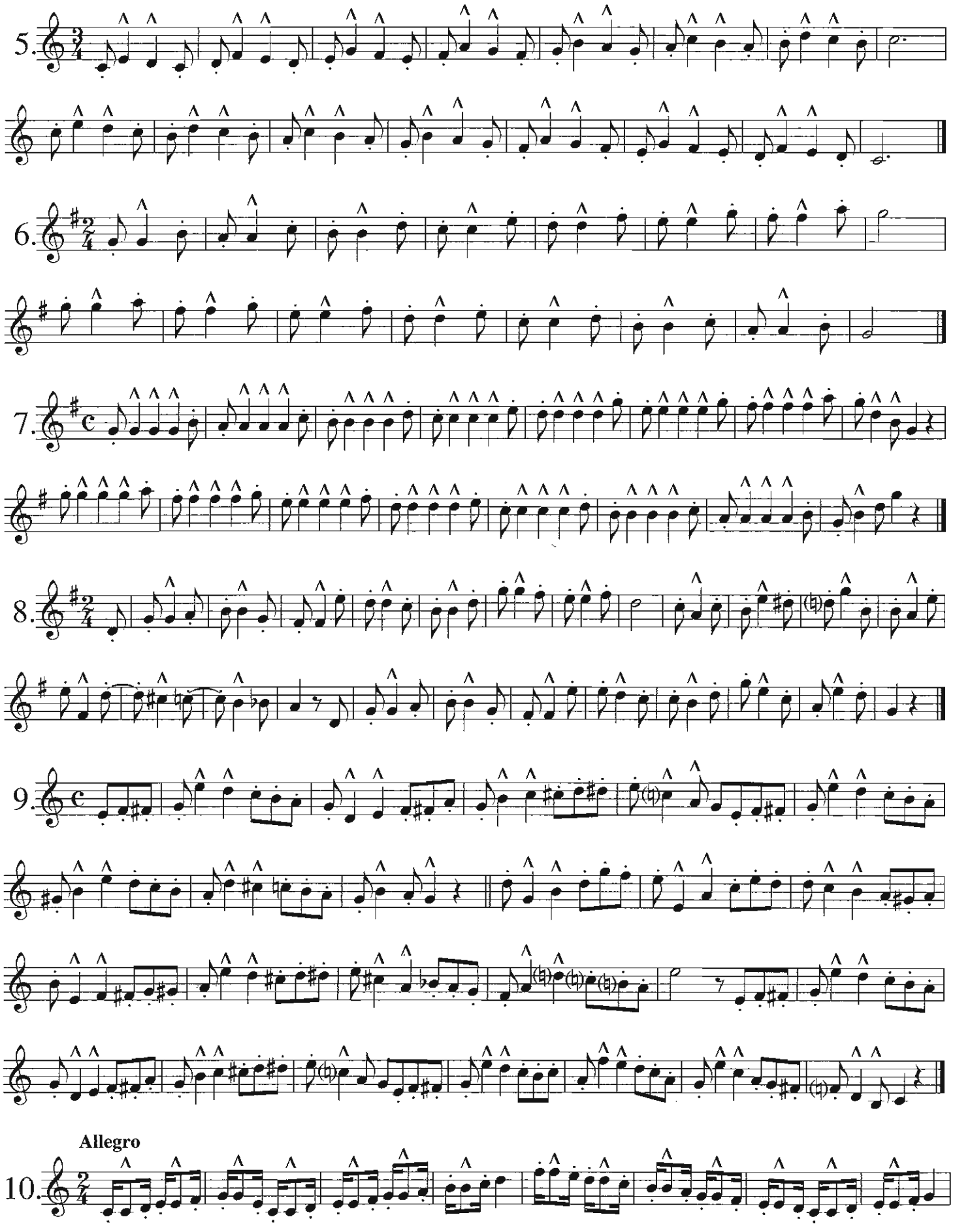
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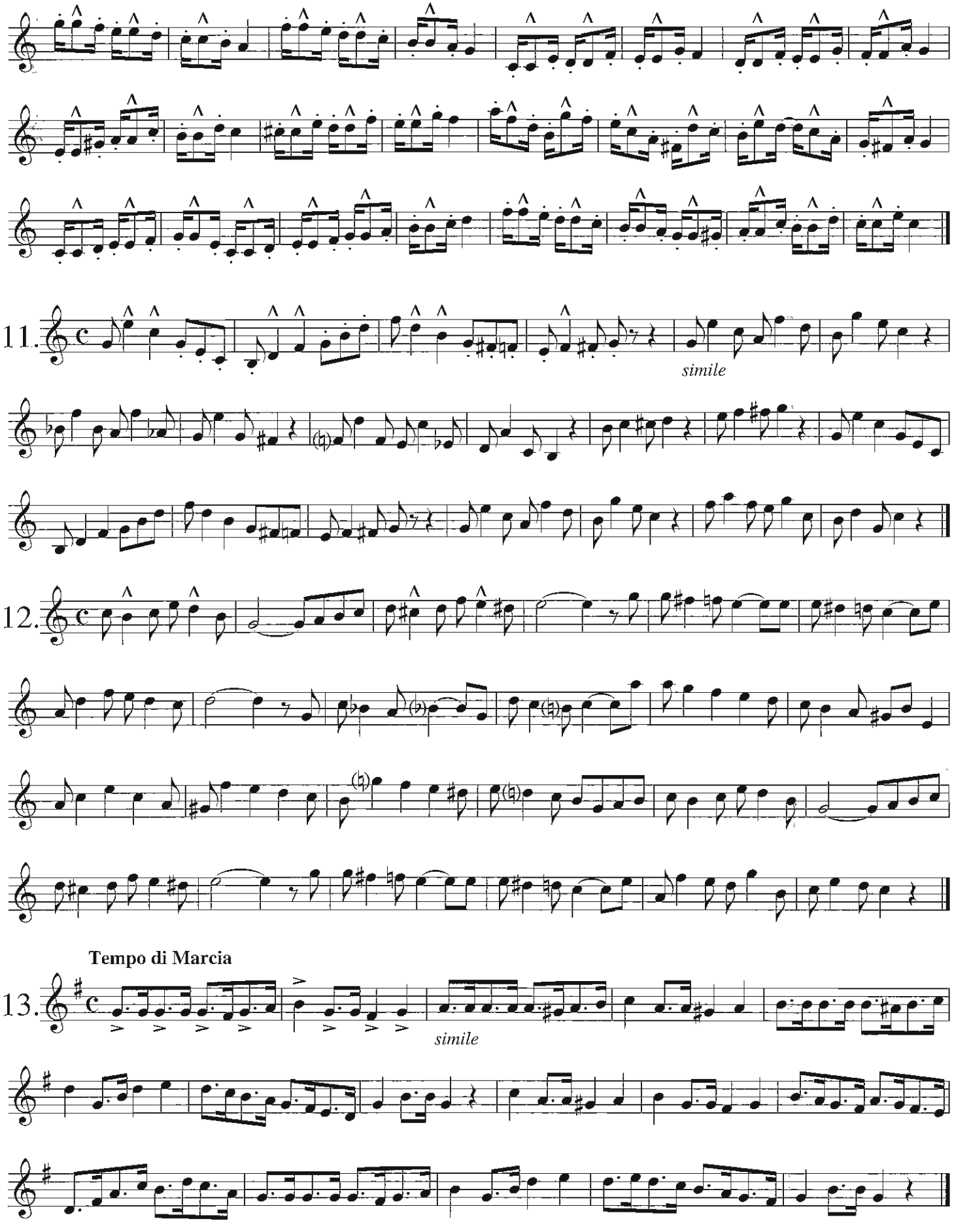
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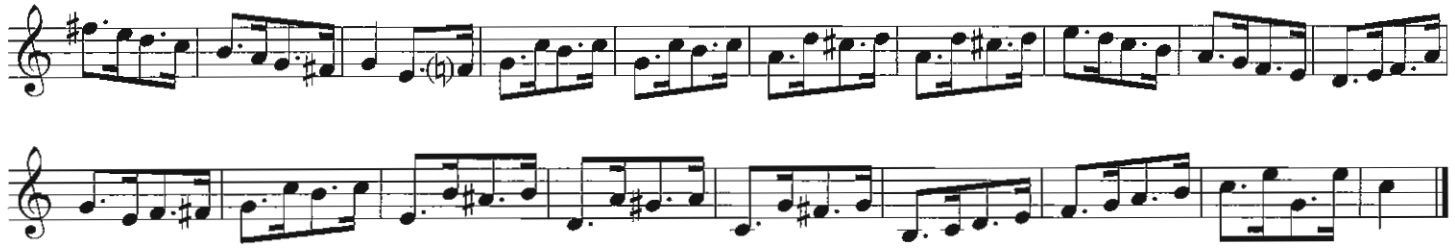

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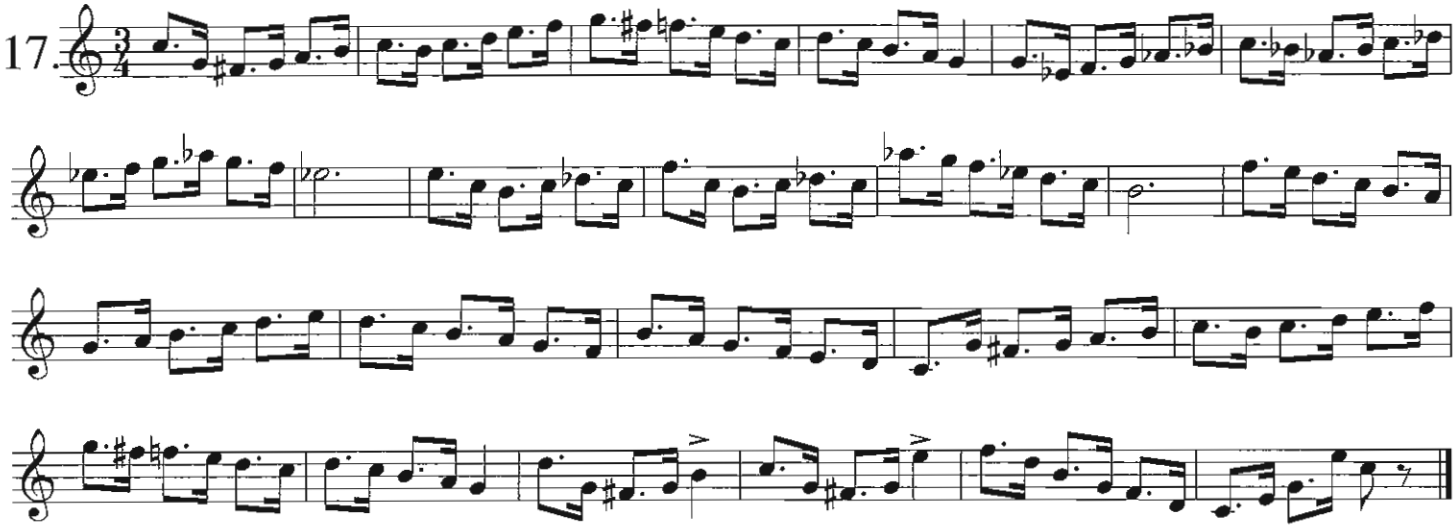

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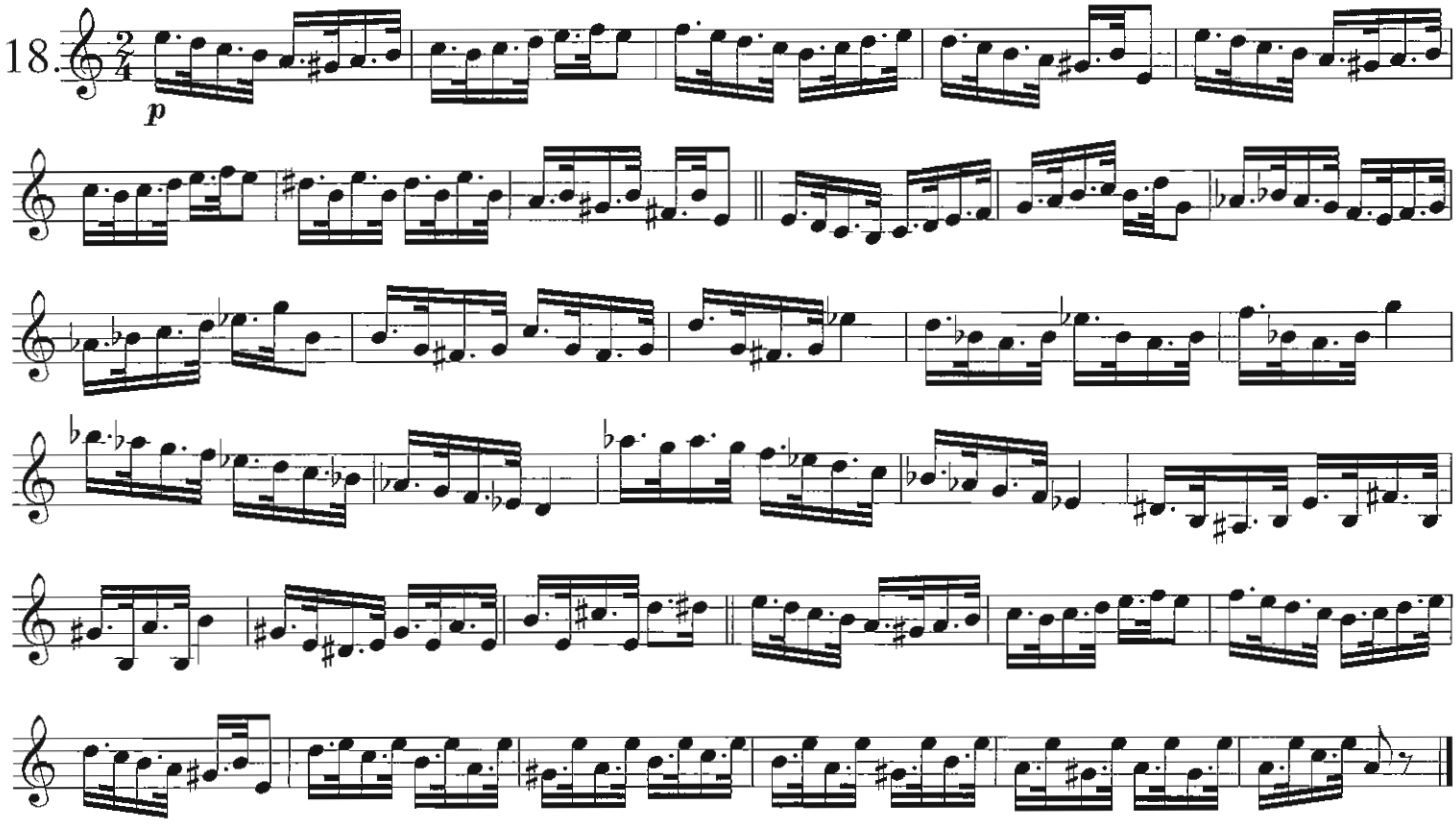

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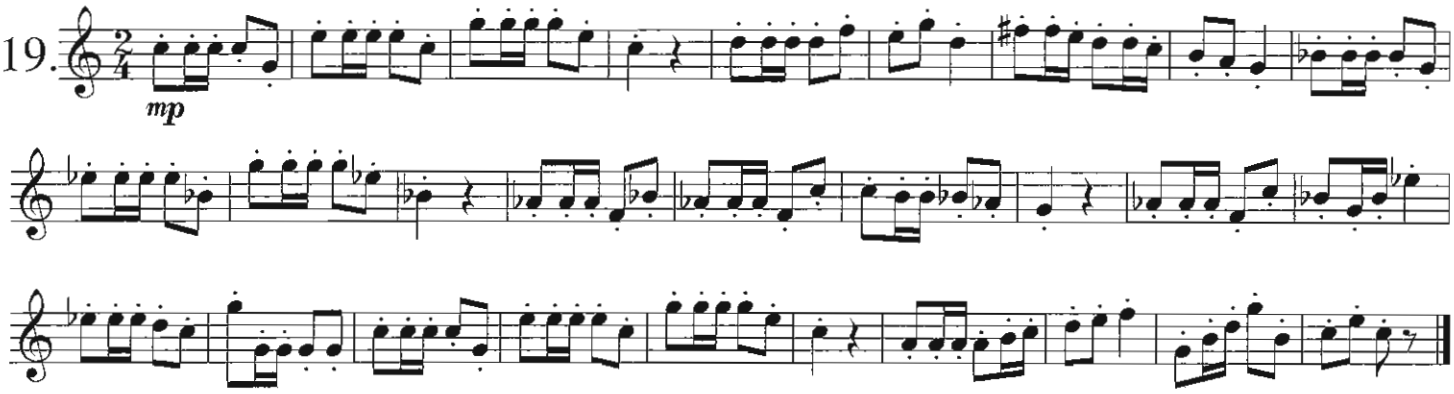

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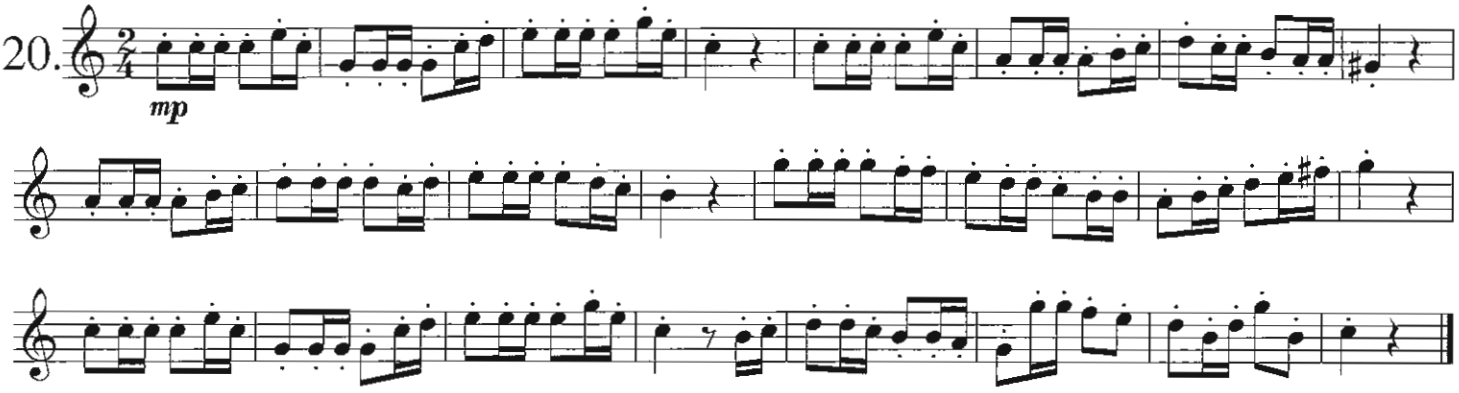

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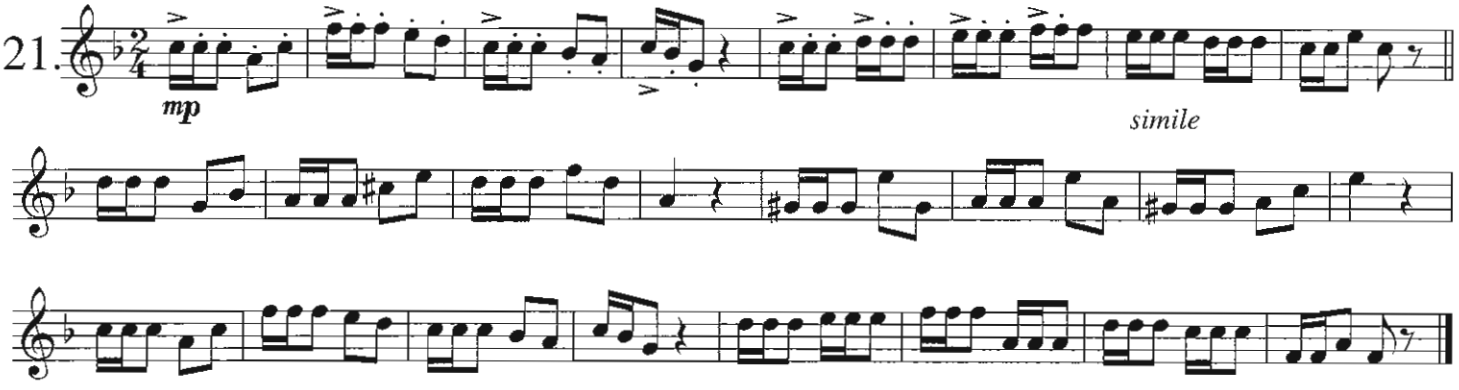

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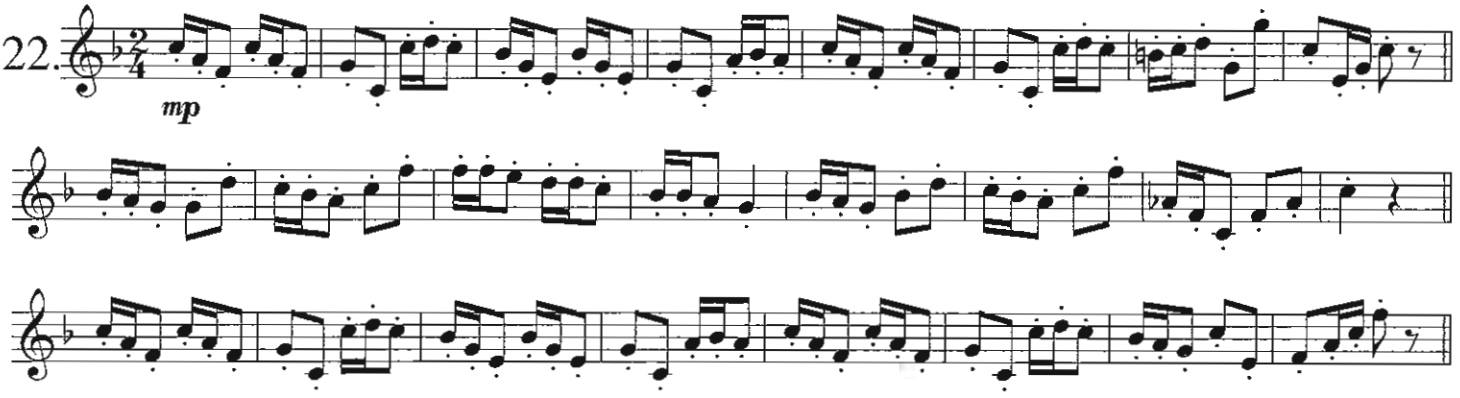
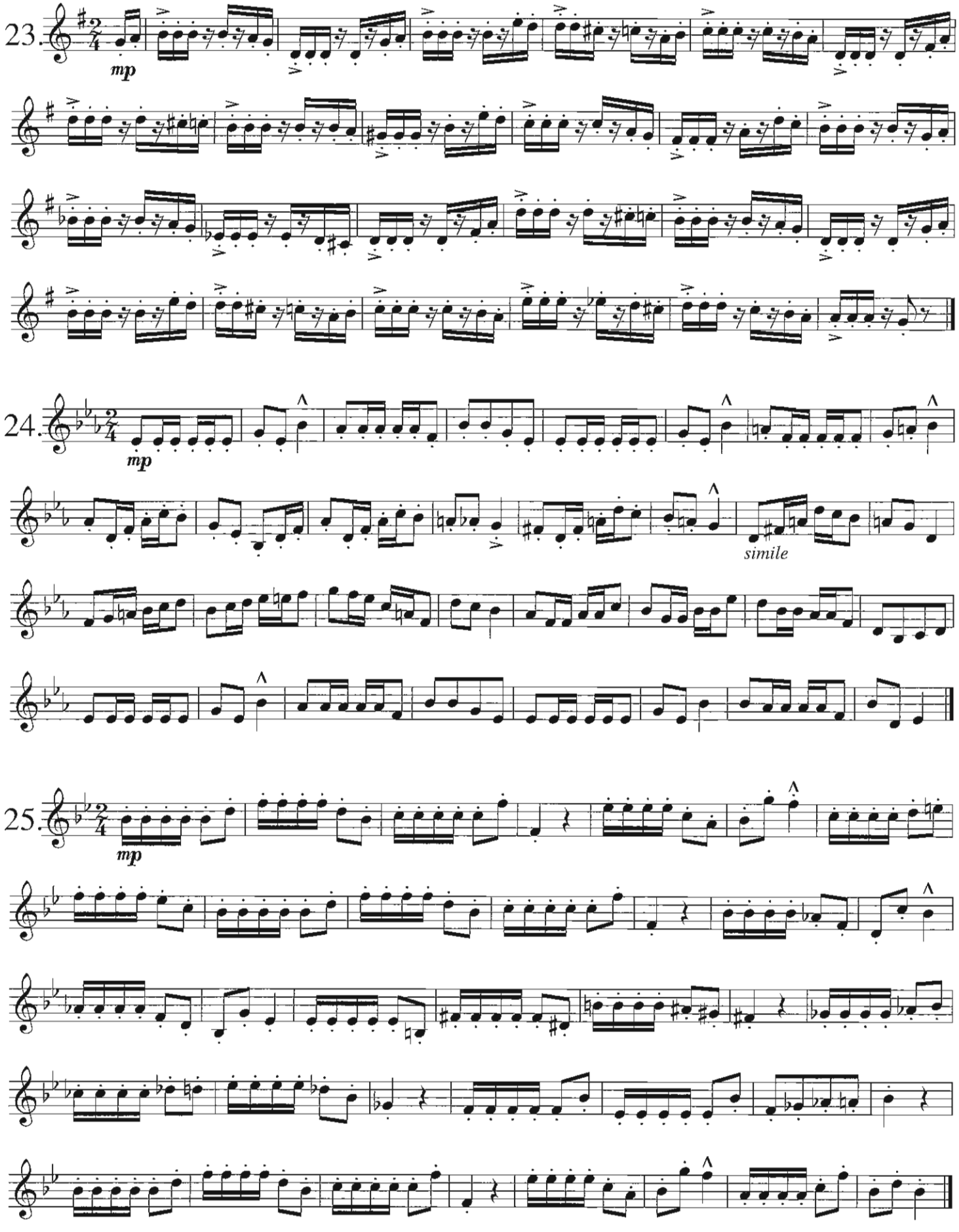
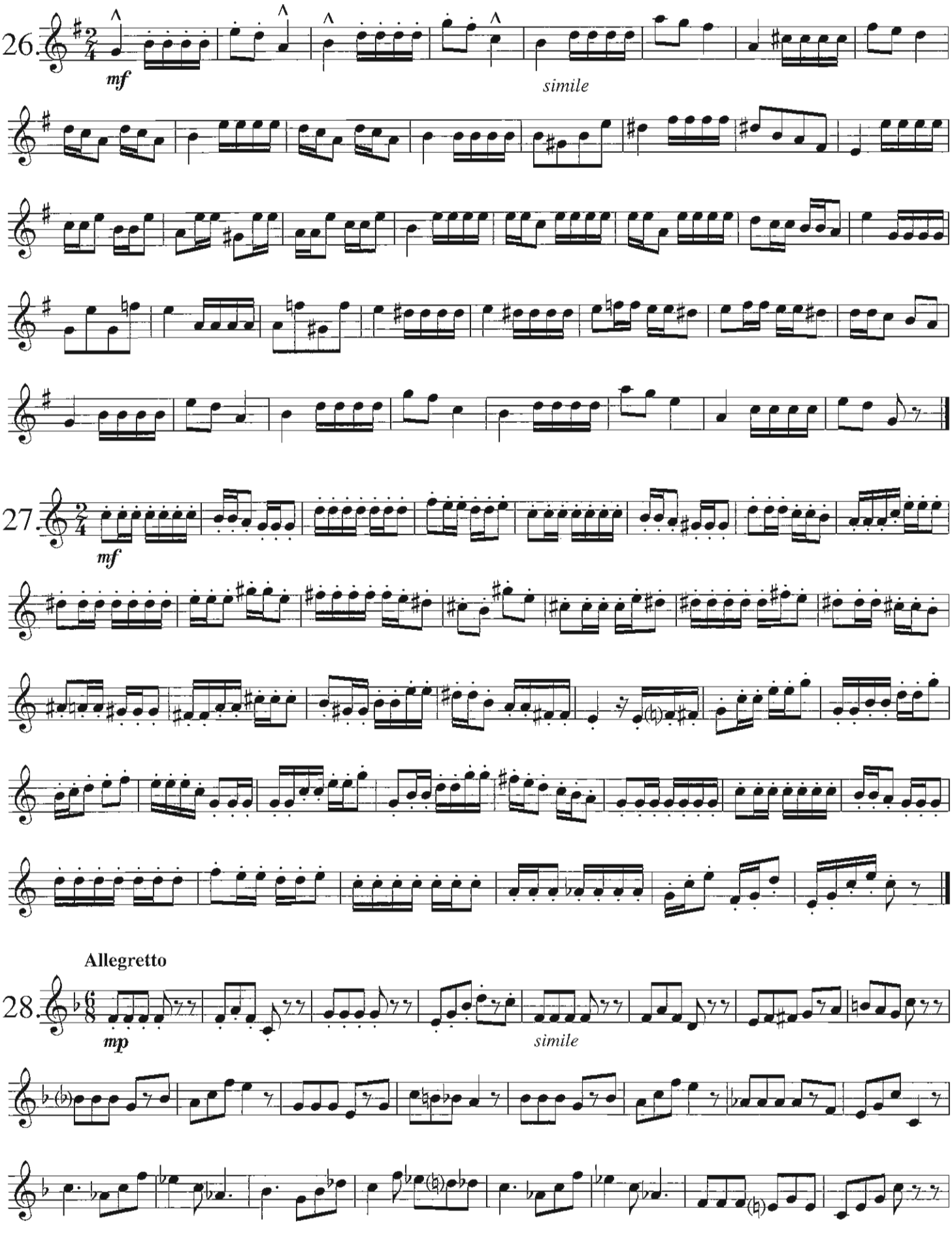
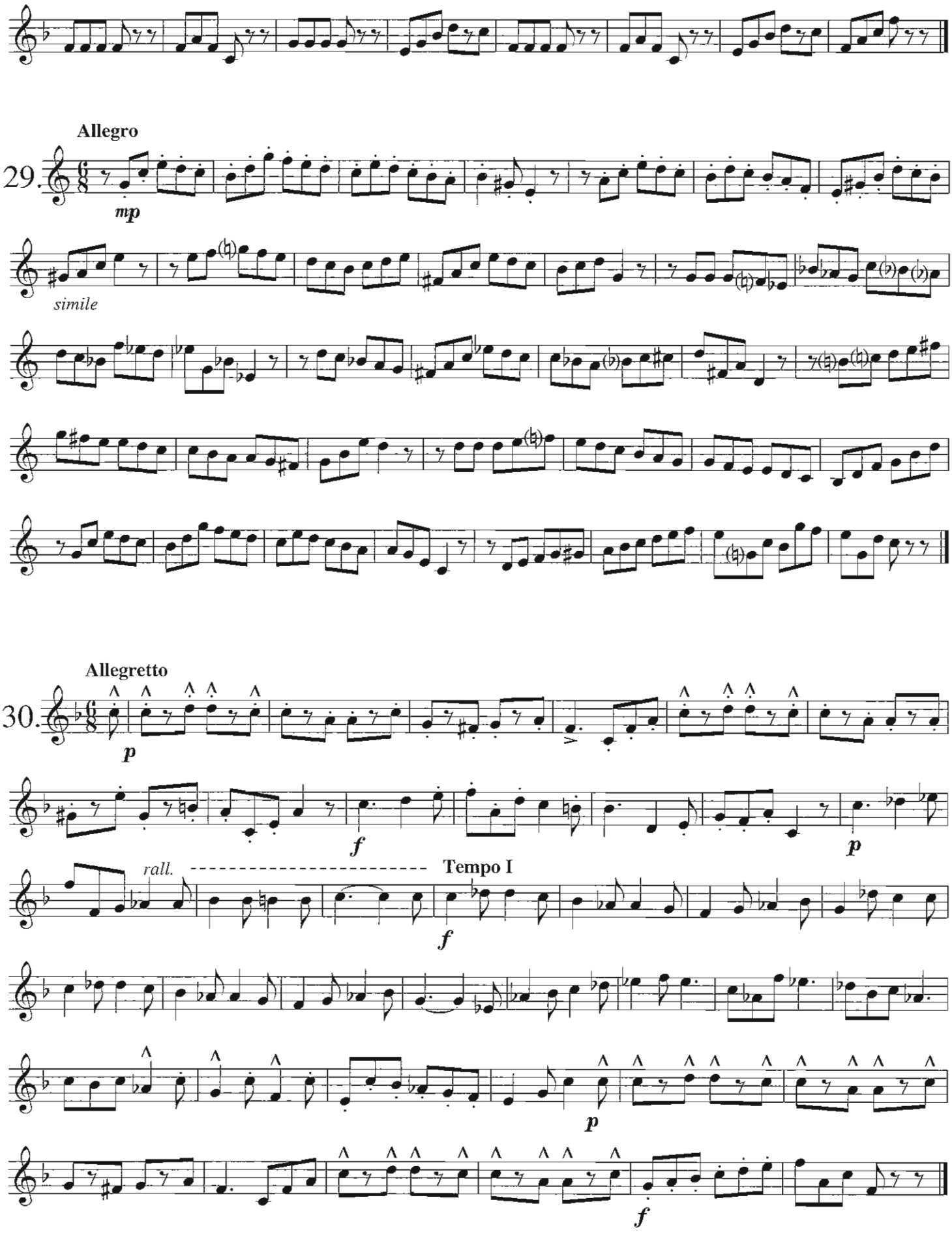
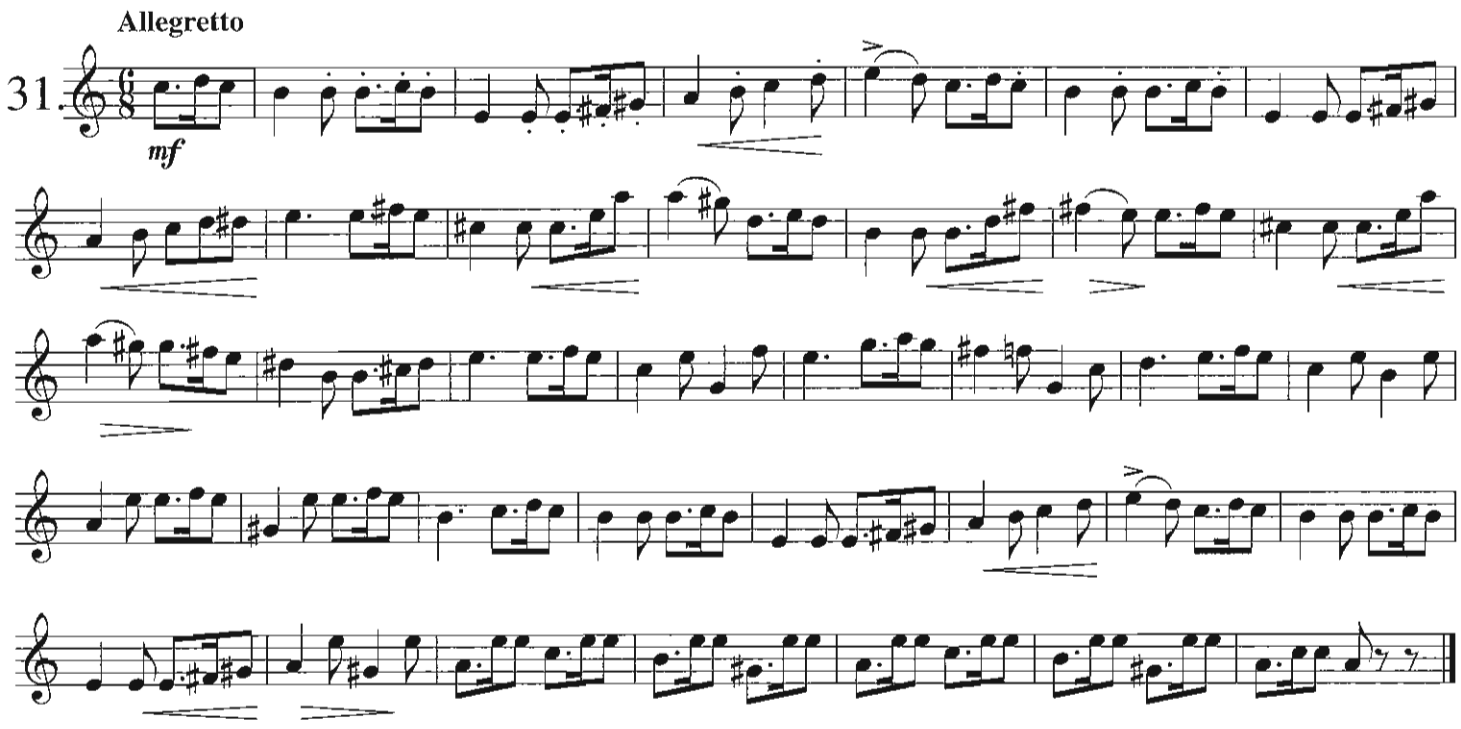
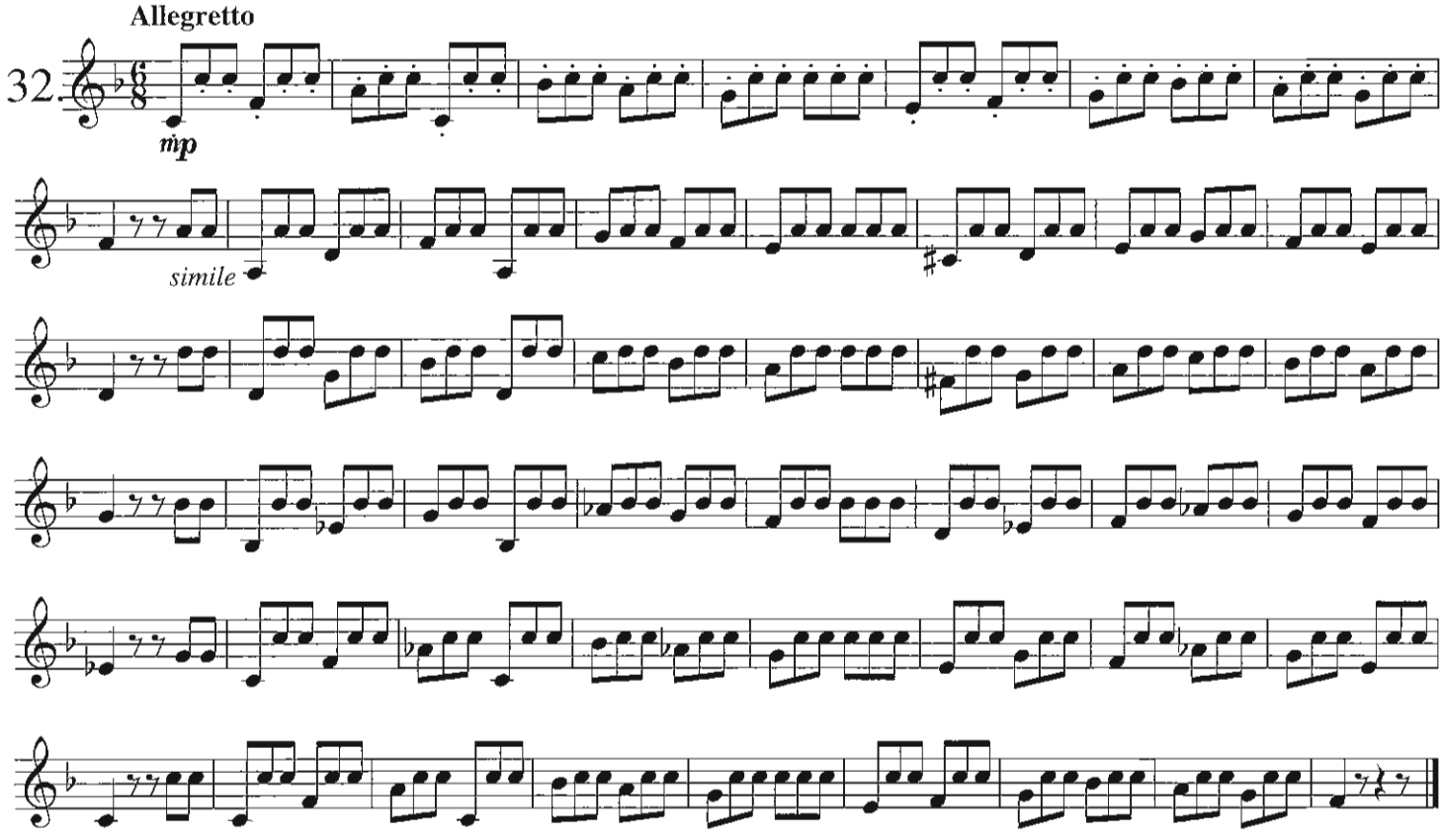



23.
mp
24.
mp
simile
25.
mp


26.
mf
simile
27.
mf
Allegretto
28.
mp
simile

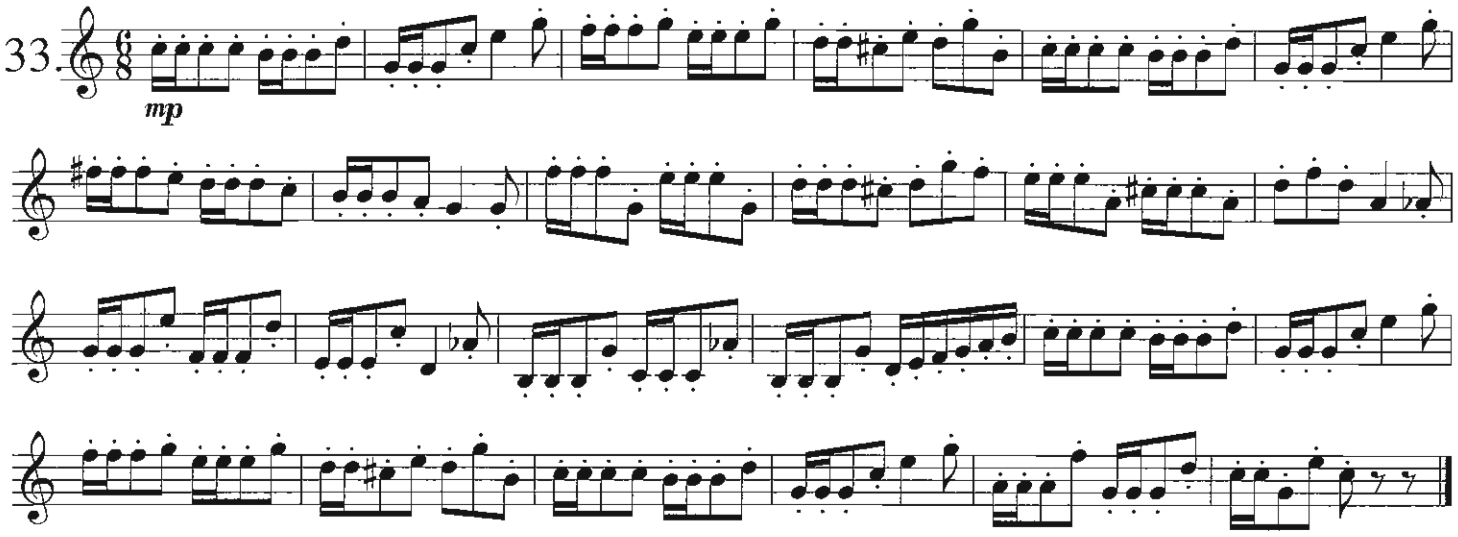

Allegro
29.
mp
simile
Allegretto
30.
p
f
p
rall.
Tempo I
f
p
f


Allegretto
31.
mf


Allegretto
32.
mp
simile

Allegretto

33.



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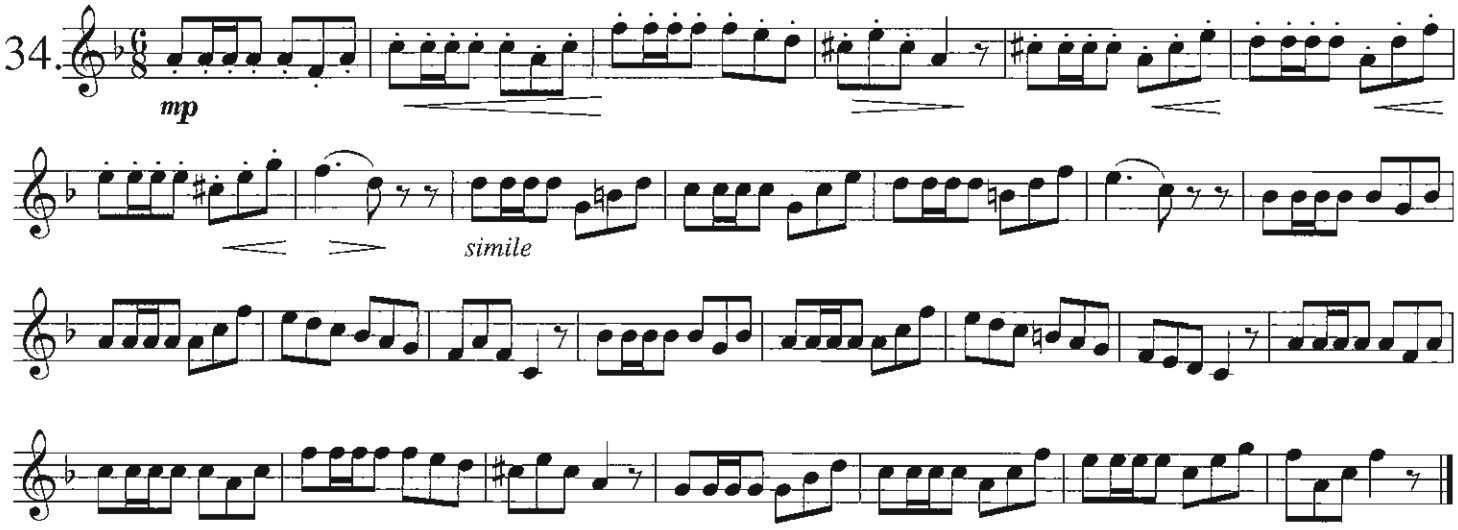

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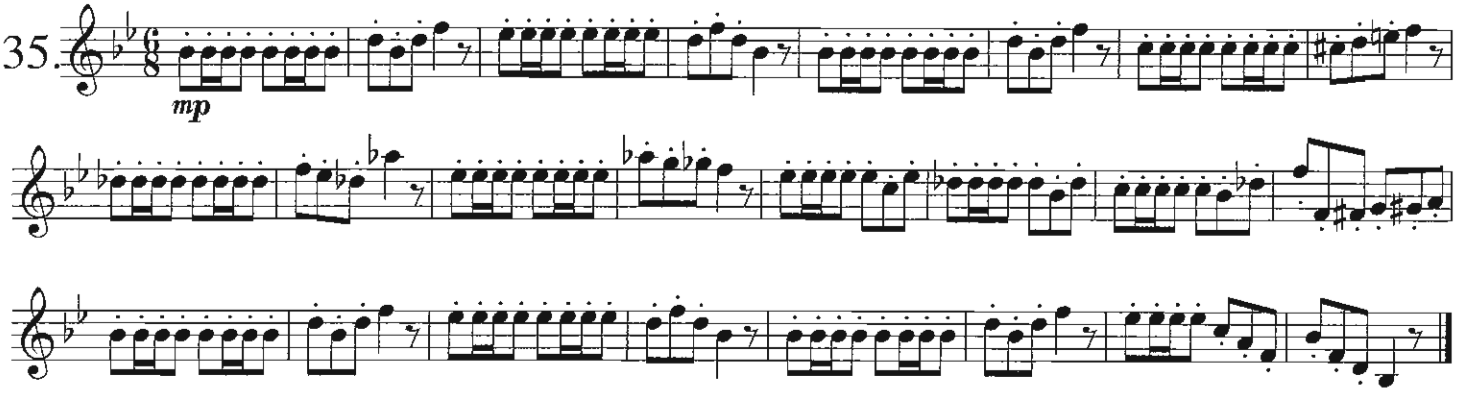
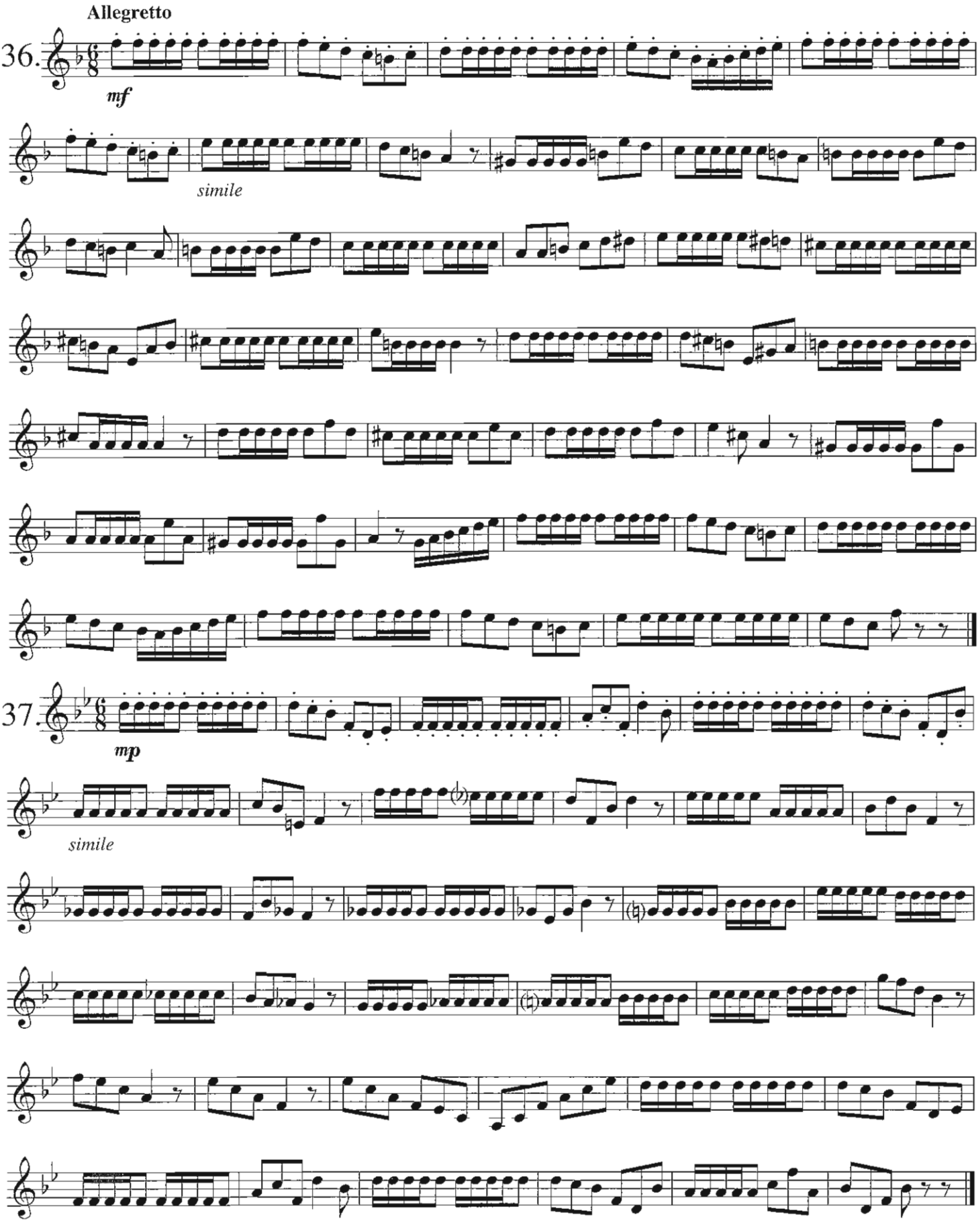
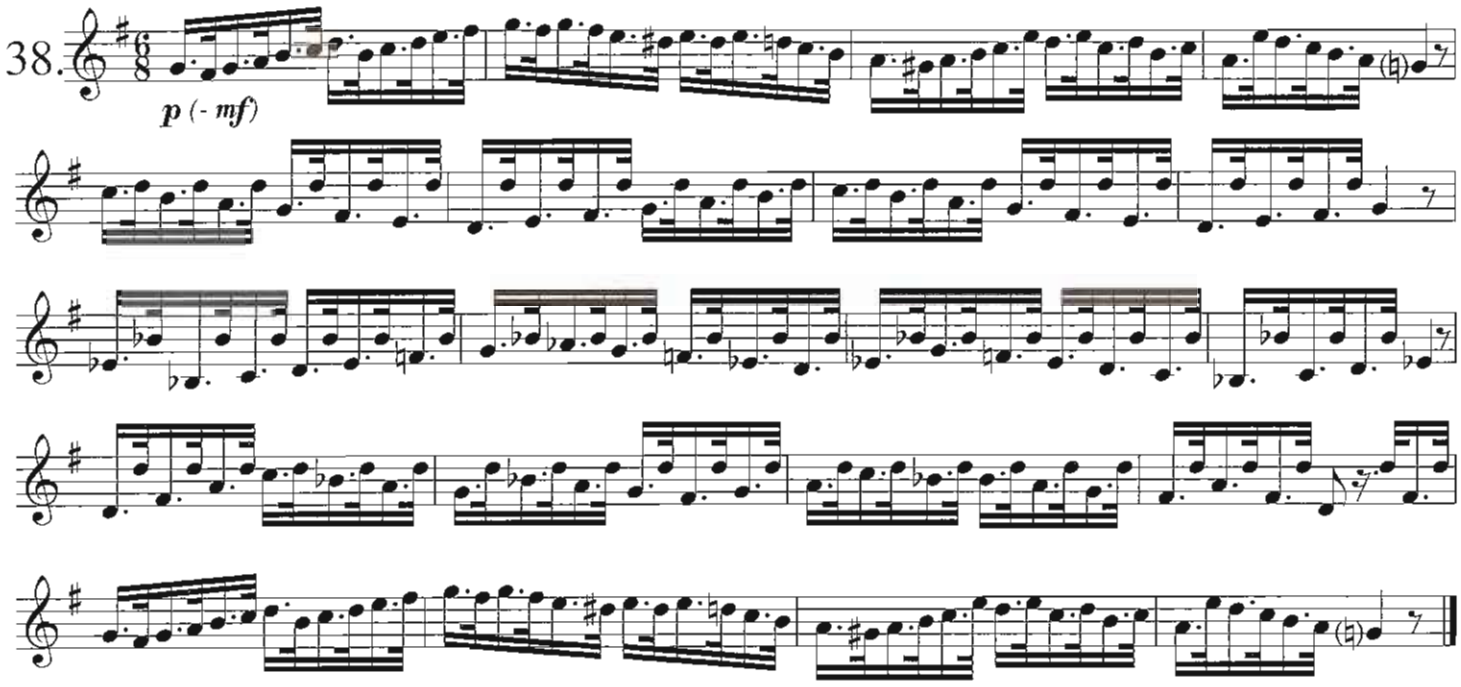



Allegretto
36.
mf
simile
37.
mp
simile



Studies in Legato – Slurring

Arban's *Studies in Legato* begin by combining slurred notes and articulated notes. The slurred notes involve valve movement and small intervals. Arban's point is to gradually develop skilled control over note movement between harmonics (note movement not involving valves), utilizing larger and larger intervals and faster and faster rhythms. Care should be taken to follow the written articulations exactly. Experimenting with modified articulations, transposition etc. is a wonderful idea after making sure you can play the music correctly as written.

Lip slurs are accomplished through a combination of slight up-and-down chin movement and overblowing harmonics (blowing different air speeds and making small adjustments to produce different notes using the same fingering). Tongue placement using syllables (*Tah* for low notes, *Too* for middle register, *Tee* for high notes) can help control air speed. I believe the use of syllables also causes small sympathetic (and natural) chin movements which affect the embouchure aperture size and resulting air intensity. Following the written crescendos will contribute positively to the correct increase in physical intensity necessary to execute successful lip slurs. As in any discipline, the more repetitions of an exercise or technique the more effortless its execution becomes.

In order to maintain a unified concept of airflow and articulation as the exercises get more difficult, Arban continues to combine lip slurs and articulated notes in varied patterns throughout the Legato section of the book. Remember the articulated notes (*tu tu*) are essentially played the same as the slurred notes with the simple touch of the tongue at rhythmically correct moments. Arban also suggests learning additional slurred groupings (six notes slurred at a time in exercises #43 - 48 and eight notes slurred at a time in exercises #49 - 54). — *A. Vizzutti*

Studies in Legato – Slurring

Undoubtedly, slurring is one of the most important aspects of this *Method*. Considerable space has been allotted to it, particularly to explaining those exercises which are produced exclusively by lip movement without the addition or substitution of valves. The fingering must be followed exactly, no matter how unusual it may seem. Although not recommended for use in actual performance, this fingering was purposely designed to increase the difficulty of the exercise and to oblige the lips to move in producing the different pitches without using the valves.

This exercise, moreover, is analogous to that practiced by singers when they study the movement of the glottis in order to master the trill.

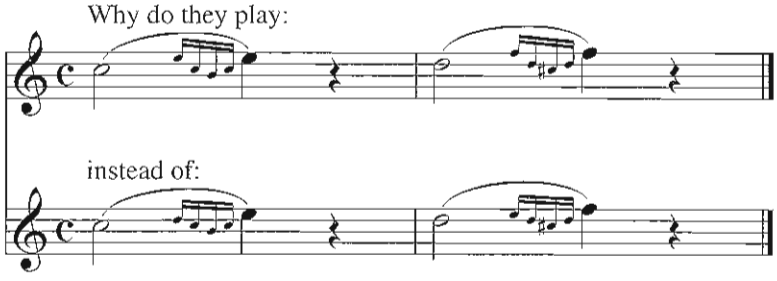
The easiest interval to slur is the minor second. Slurring the major second is more difficult since some lip movement is needed. Slurring the third is most difficult since it often involves pitches where valves cannot possibly be used to help slur from the lower to the higher note. By diligent practice, this exercise will become the basis for fluent and brilliant playing. It imparts great suppleness to the lips and is an essential aid for mastering the trill.

Trilling by means of the lips is only desirable for intervals whose harmonics lie a second apart, as in exercise 23, and then only if the indicated fingering is followed; otherwise trills in thirds will result and these are both annoying and objectionable.

The following exercises are intended for study purposes and are not recommended for actual performance. Beware of performers who wish to apply an irrational method of playing the cornet or trumpet. The cornet or trumpet is one of the most perfect and complete instruments and easily dispenses with contrived playing practices whose effect is always in bad taste.

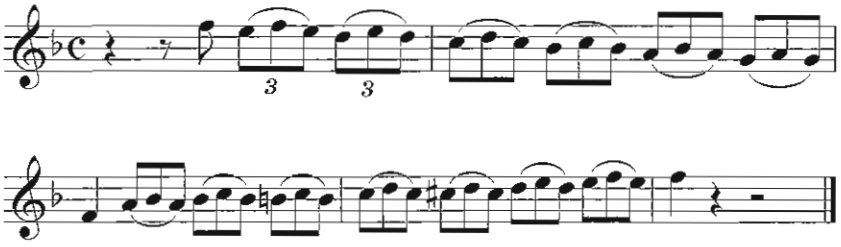
An intolerable habit is the use of lip movement in the performance of the turn. All that is needed for performing this ornament on the cornet or trumpet is regular finger movement. Each note will thus be produced with irreproachable precision and purity.

What right, then, do certain players have to substitute an upper third for the appoggiatura which should only be a second?

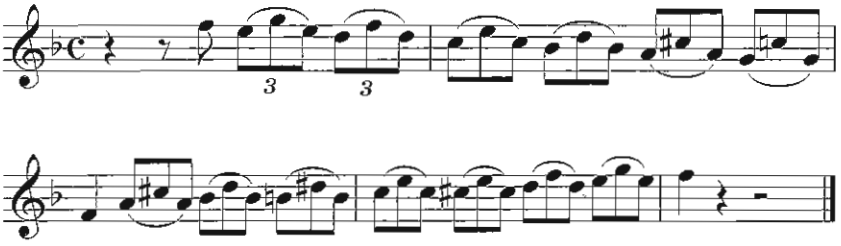


Of course the lower example is the only correct method; and why is this done on all the different degrees of the scale? The answer is that these players find it more convenient to use simple lip movement instead of moving their fingers, as though it weren't more natural to produce the correct notes with the aid of valves.

In this respect, some performers go still further and play triplets using lip movement instead of valves. The following illustration is from a study by Mr. Gillay; with the use of valves, the passage should be played thus:



Merely using the lips would result in the following which is unacceptable:

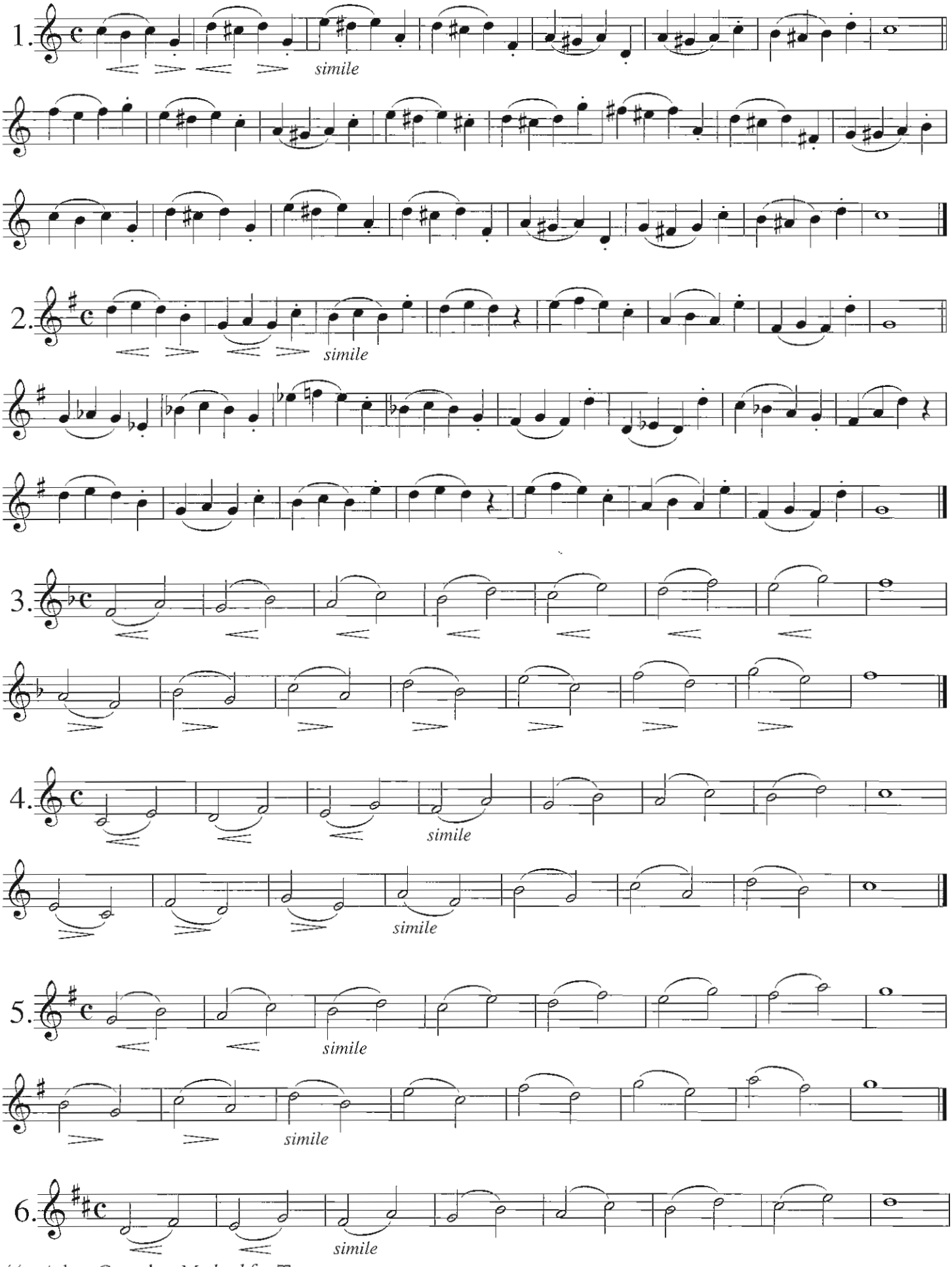


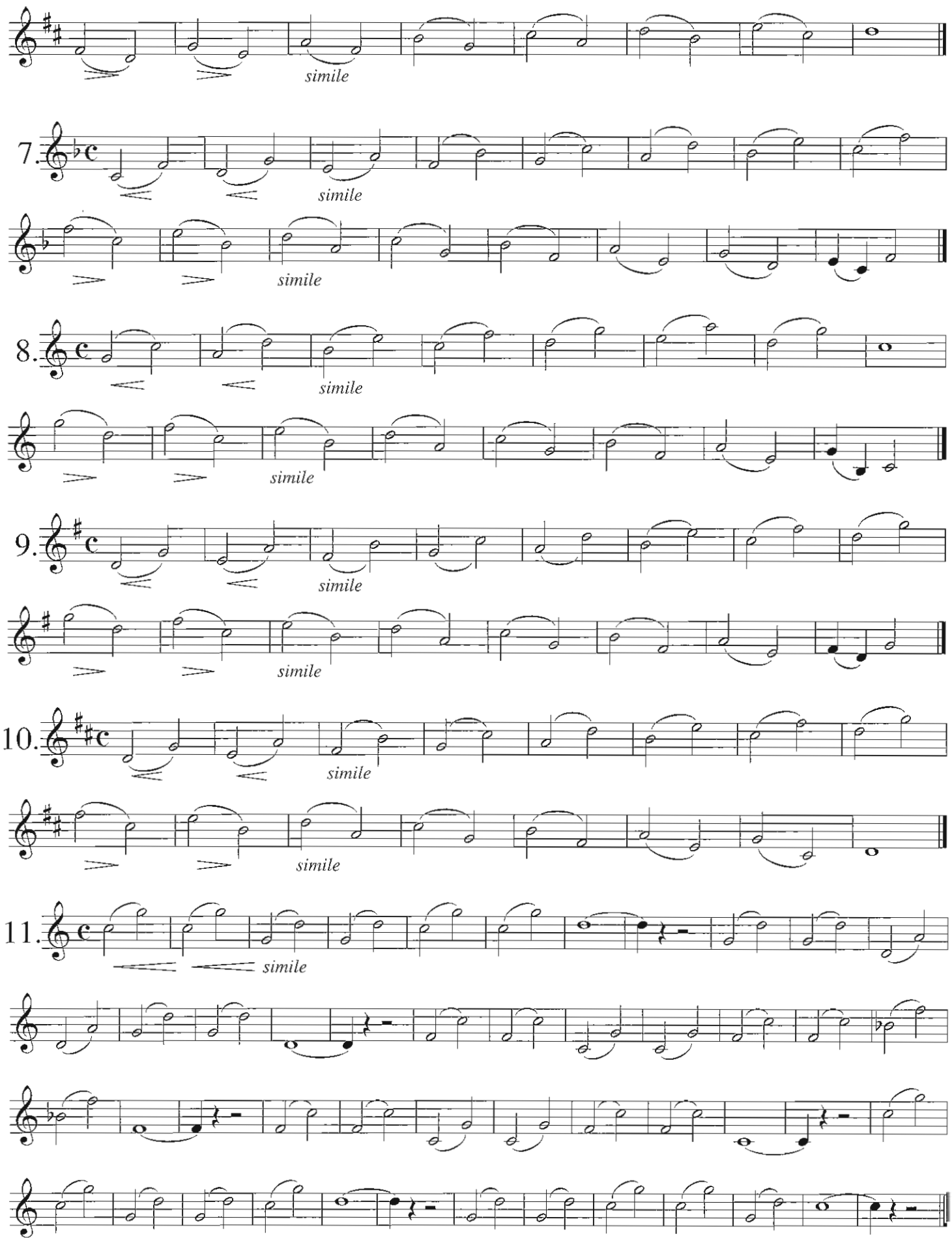
Such sleight-of-hand tricks are totally out of place on the cornet, and the student must be put on guard against such a system which unfortunately is all too prevalent among performers in military bands.

The main purpose of exercises 1 through 15 of this section is to teach slurring. In order to achieve this properly, swell the lower note slightly and at the moment it reaches its dynamic peak slur it up to the higher note by a slight pressure of the mouthpiece on the lips.

Next follows the practicing of thirds which is obtained by the tension of the muscles and also by pressure of the mouthpiece on the lips. The notes should be produced with perfect equality; they must be connected with each other with absolute evenness and played precisely in time and with the exact fingering shown.

Studies 16 to 69 are for the purpose of learning how to slur thirds with ease so as to enable the student to play grace notes and double appoggiaturas with elegance later on. Since both these ornaments are produced only through lip movement, a few examples have been included herein, although they will be treated in greater detail under the section on Grace Notes. — *J. B. Arban*


1.
simile
2.
simile
3.
4.
simile
simile
5.
simile
simile
6.
simile


simile
7.
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9.
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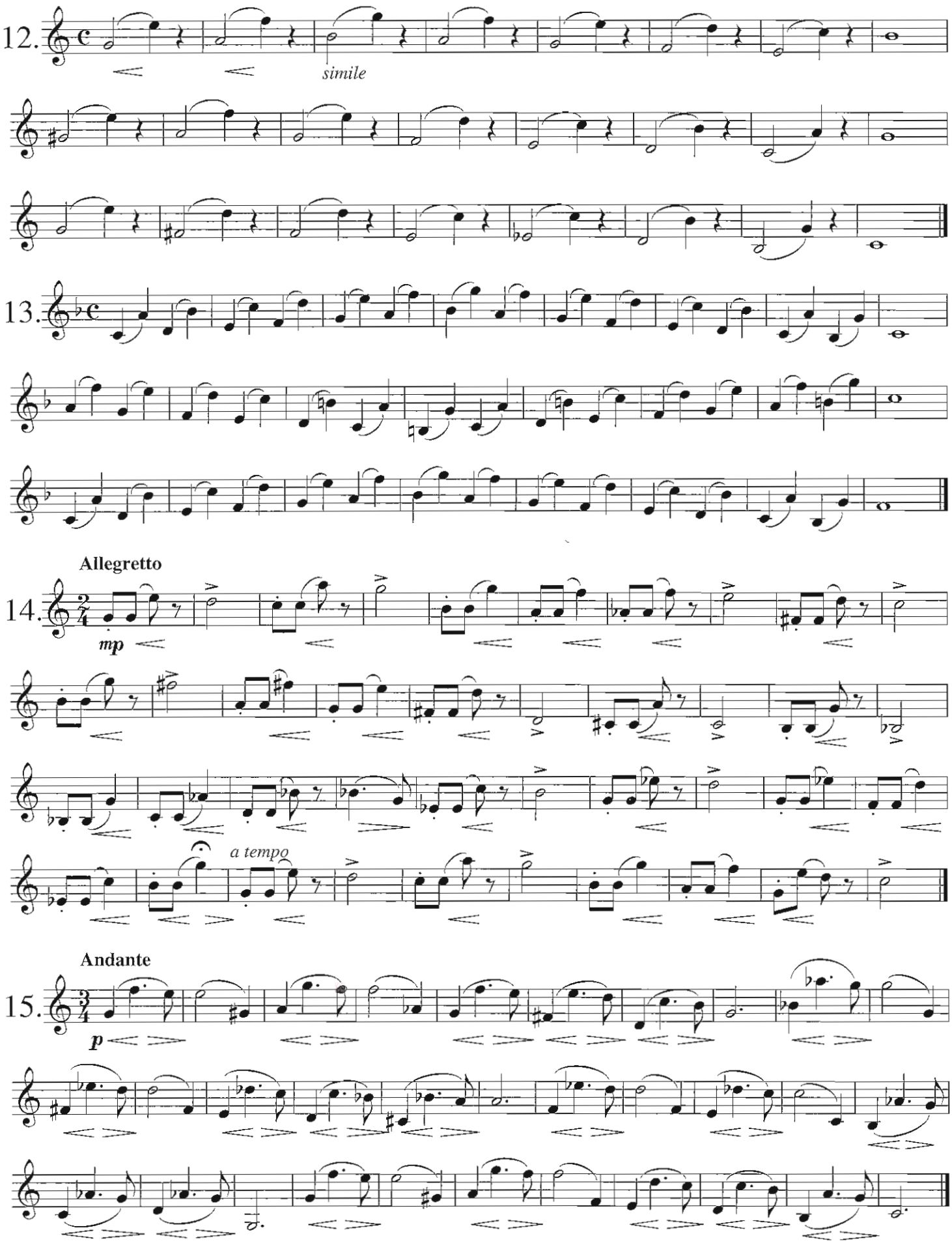
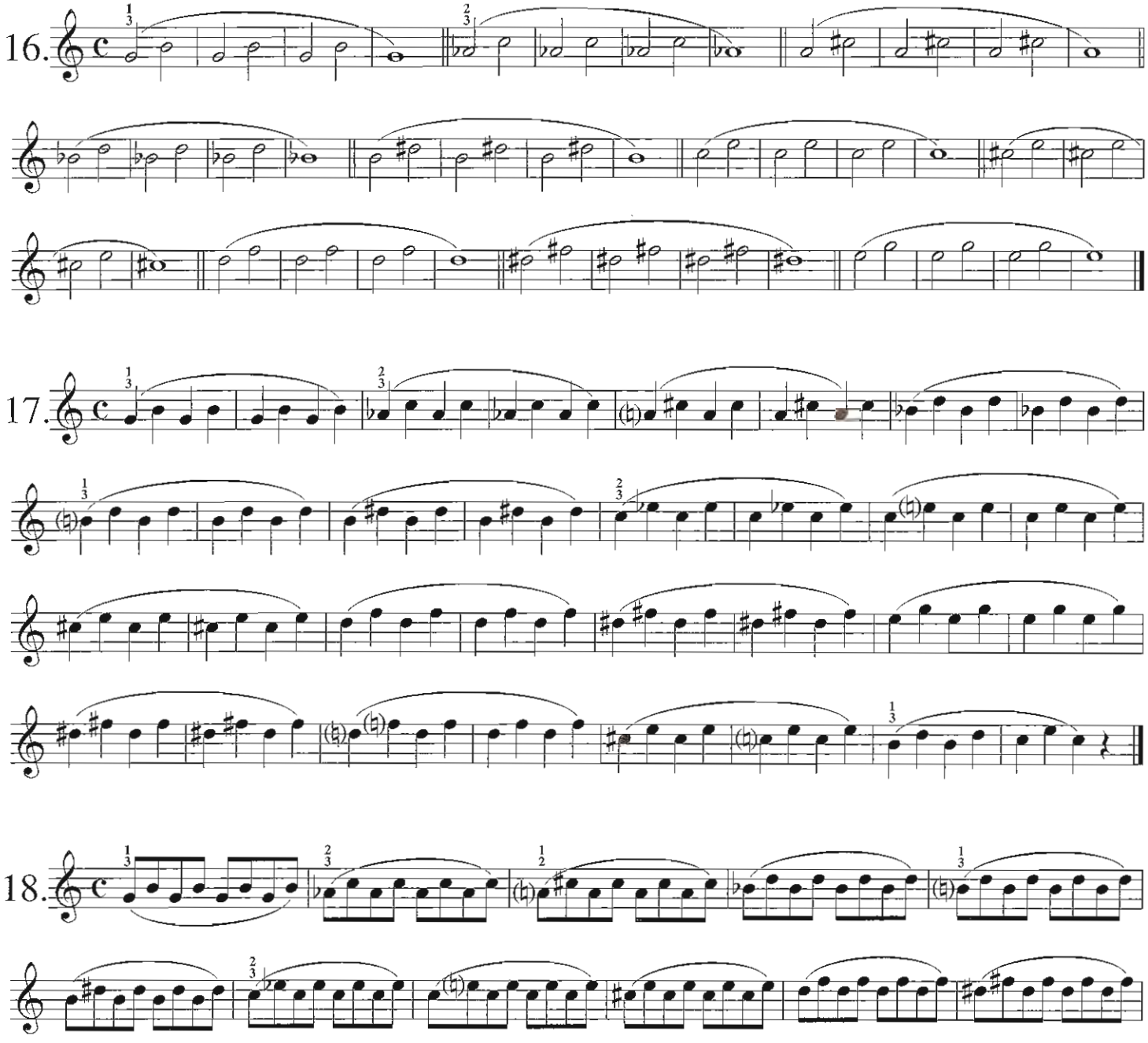
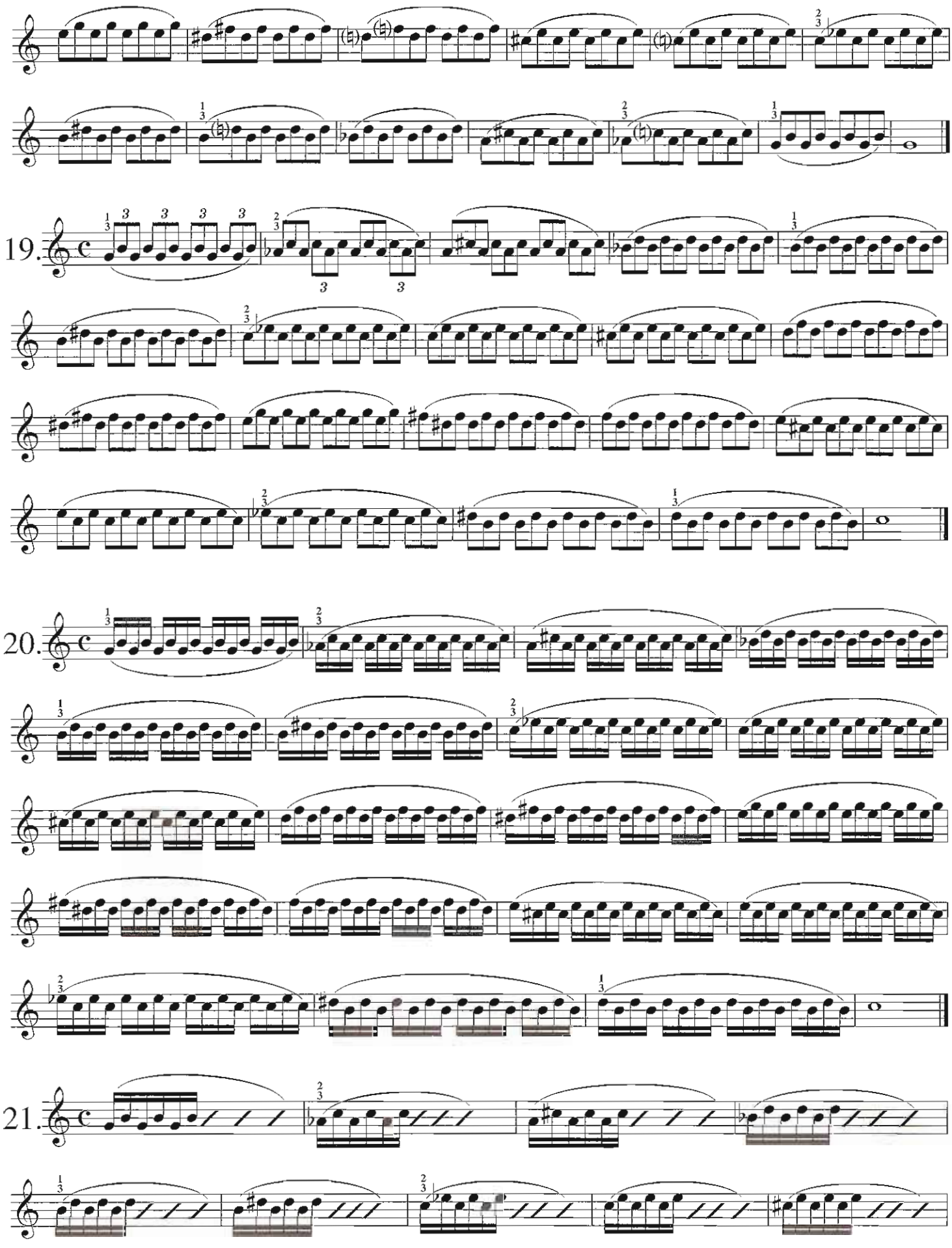
simile
11.
simile


12.
simile
13.
Allegretto
14.
mp
a tempo
Andante
15.
p

The fingerings carefully marked throughout exercises #16 - 30 are based on the harmonic structure of the trumpet. Practicing with the marked fingerings is a very important factor in learning to accurately move between notes of the same fingering. You must use the unusual substitute fingerings (for example, in exercise #23: [*1-2-3*] for high F#, [*2-3*] for high G# and [*1-3*] for high A), to get the most benefit out of each exercise. Note that many of the substitute fingers are quite out of tune and need to be dealt with accordingly using 1st and 3rd valve slides and/or 'lipping' them in tune. You will find occasions in solo and ensemble performance when substitute fingerings are very helpful—as long as you play the notes in tune.

Additionally, I have found practicing the lip slur section of the Arban *Method*, using normal fingerings, to be beneficial. The experience of playing this section with the marked fingerings and again with the normal fingerings, is surprisingly different. Both routines help you to be a more proficient and flexible player. — *A. Vizzutti*

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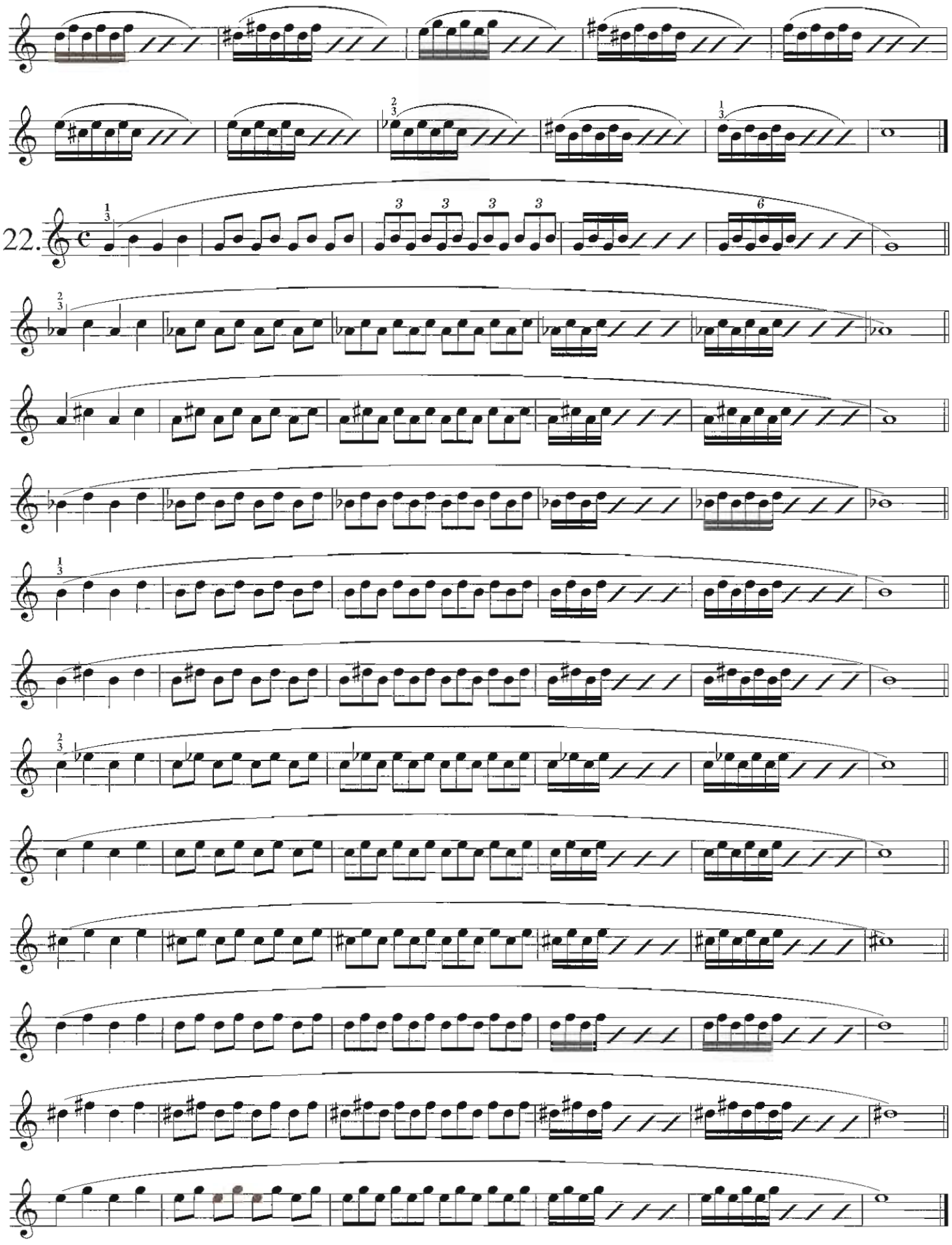
20.
21.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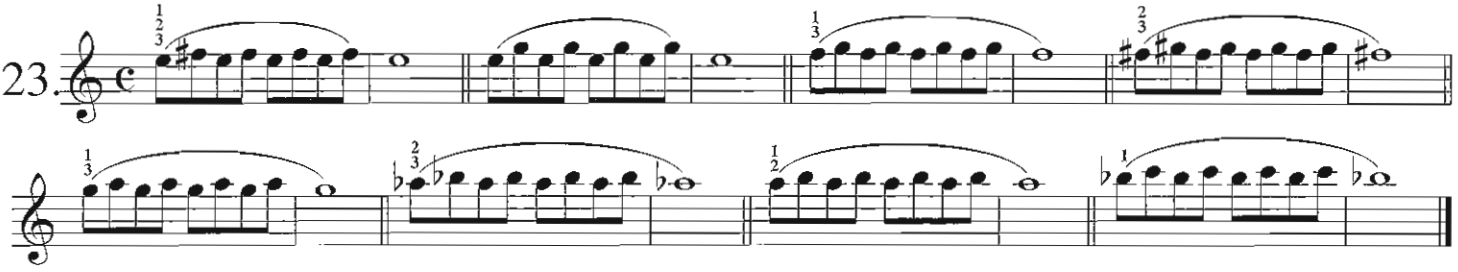
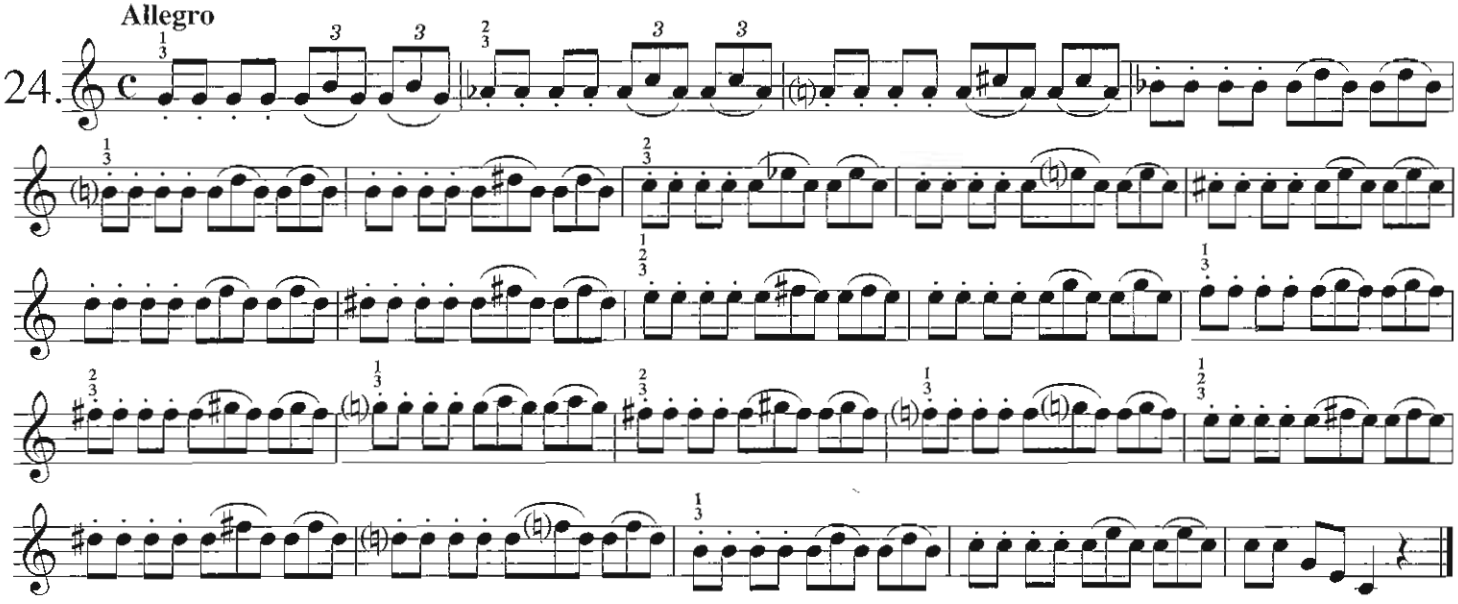
23.



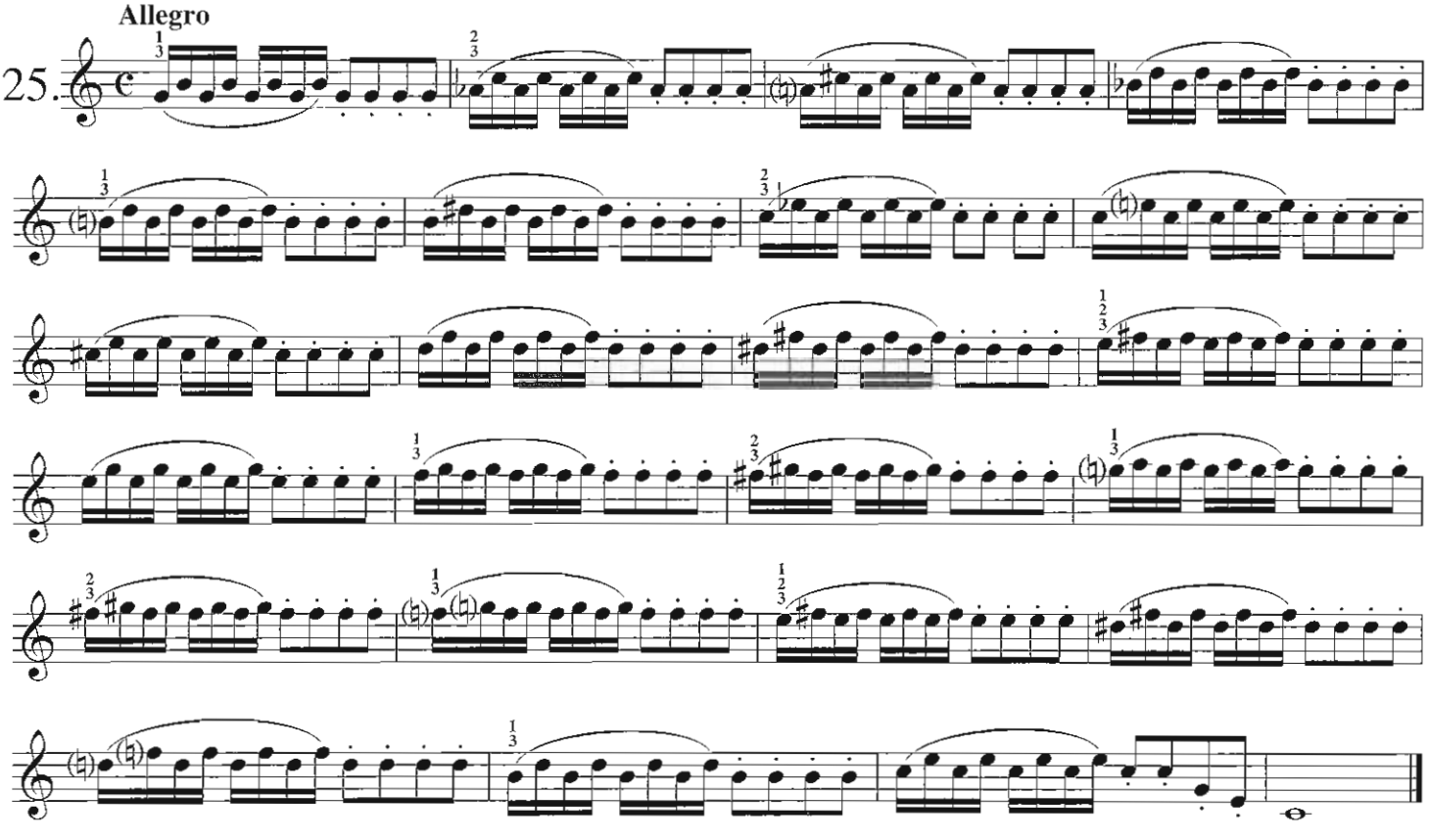
Allegro

24.



Allegro

25.

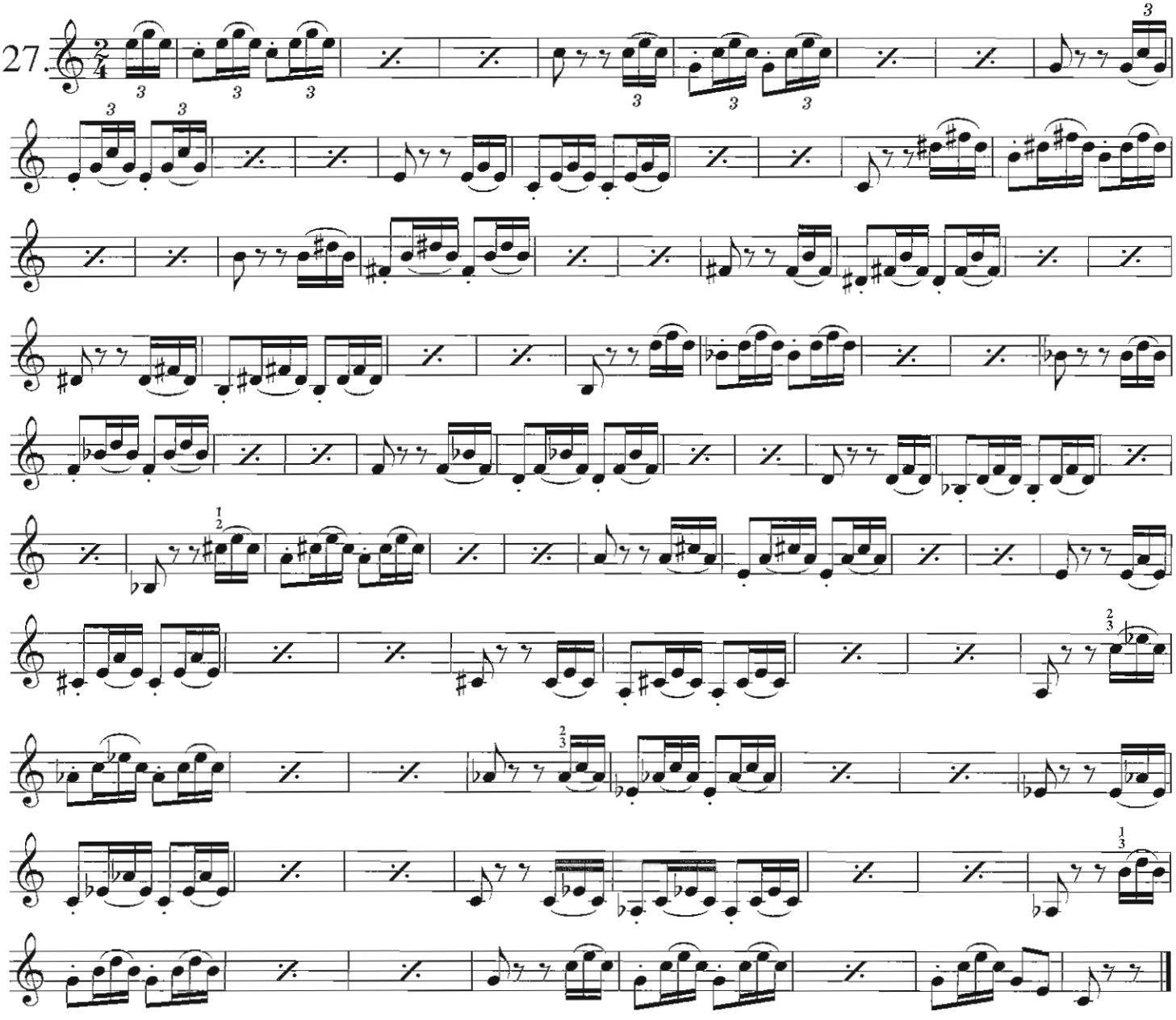


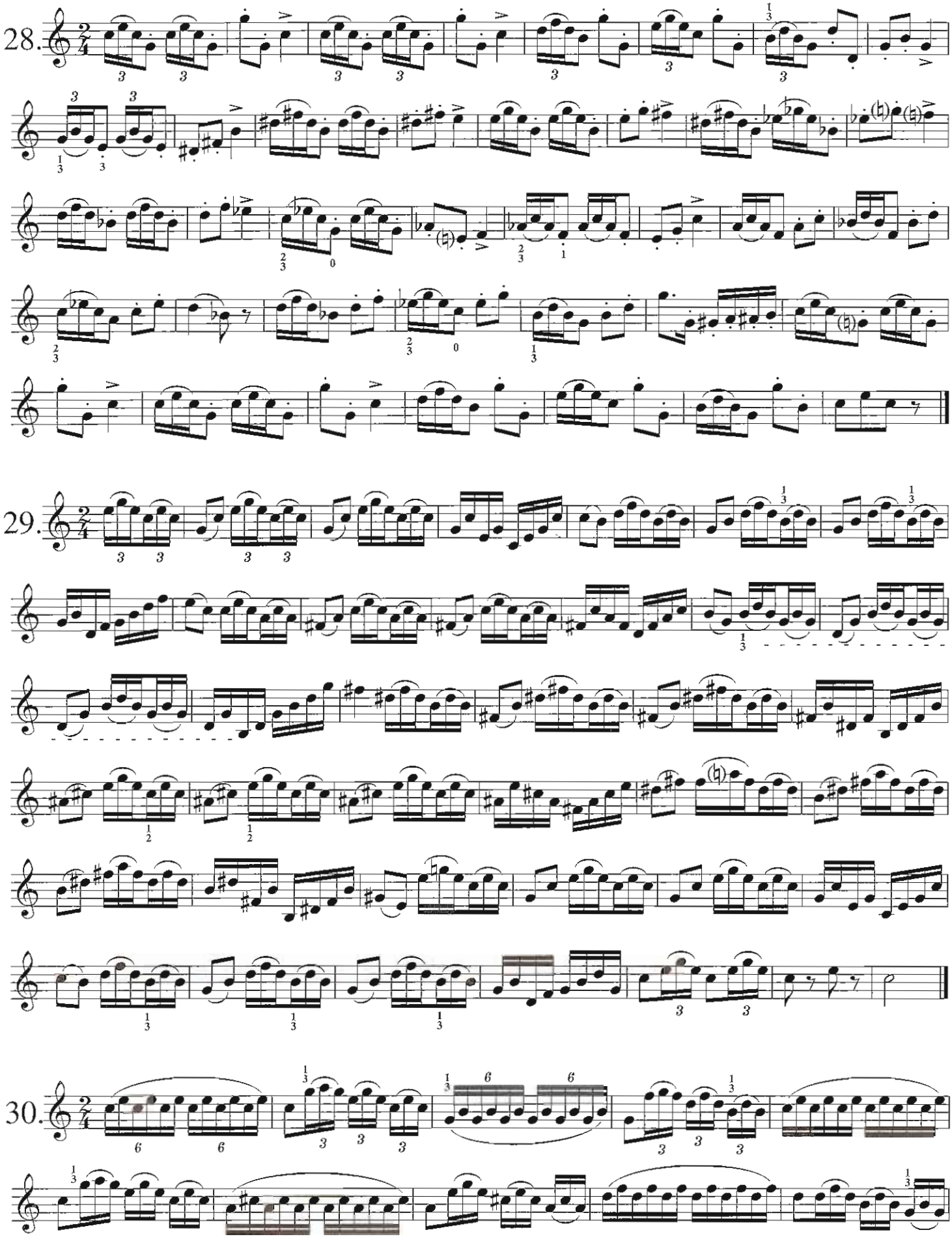
The speed with which grace note lip slurs need to be executed obviously does not leave time for exaggerated lip and chin movement. Performance success depends on the balance of two elements, namely increased air speed and slight lip/chin movement. To develop a feel for this balance, experiment by playing *any* small interval lip slur very quickly and in short bursts, similar to the figure represented in exercise #26. — *A. Vizzutti*

Allegro

26.

27.

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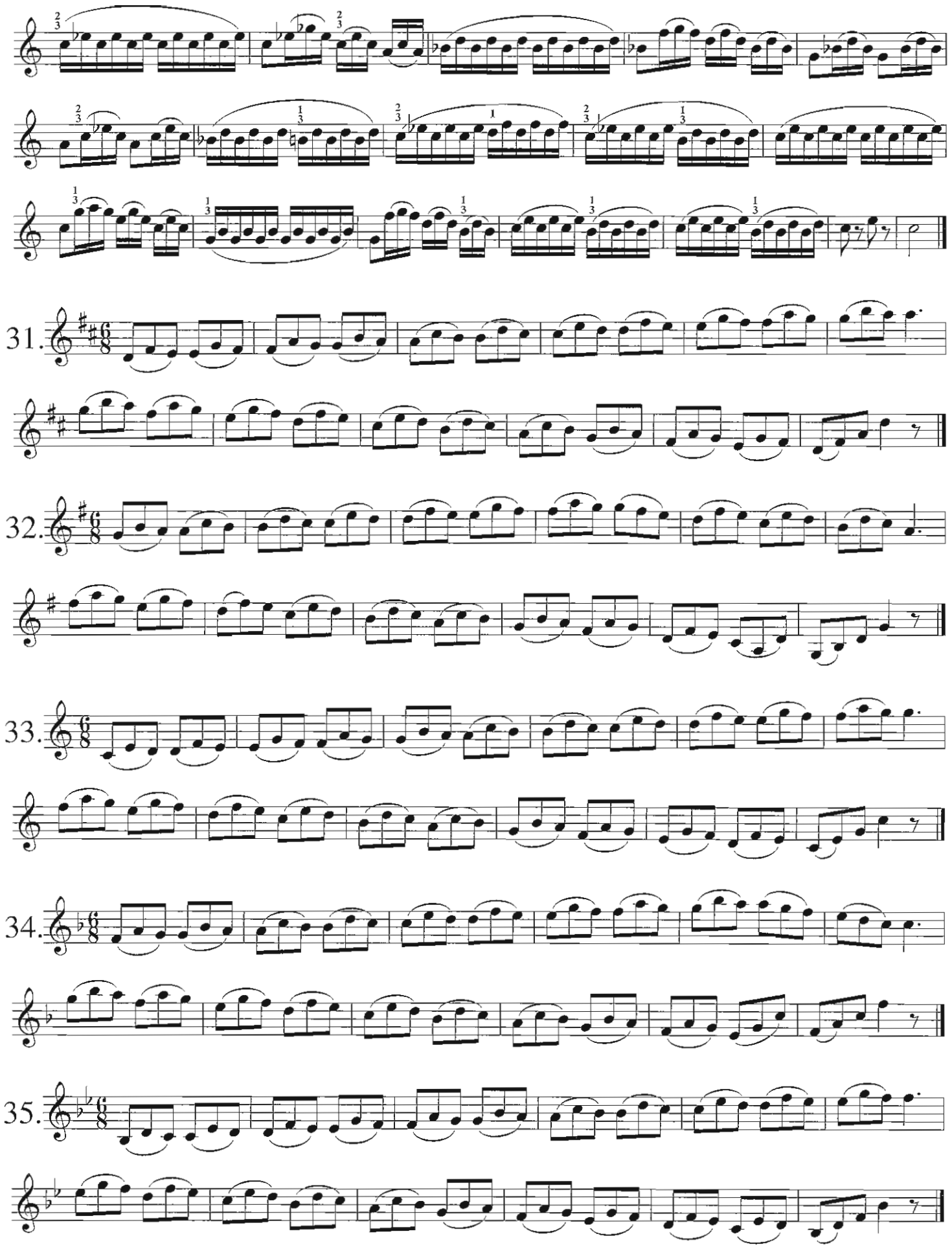
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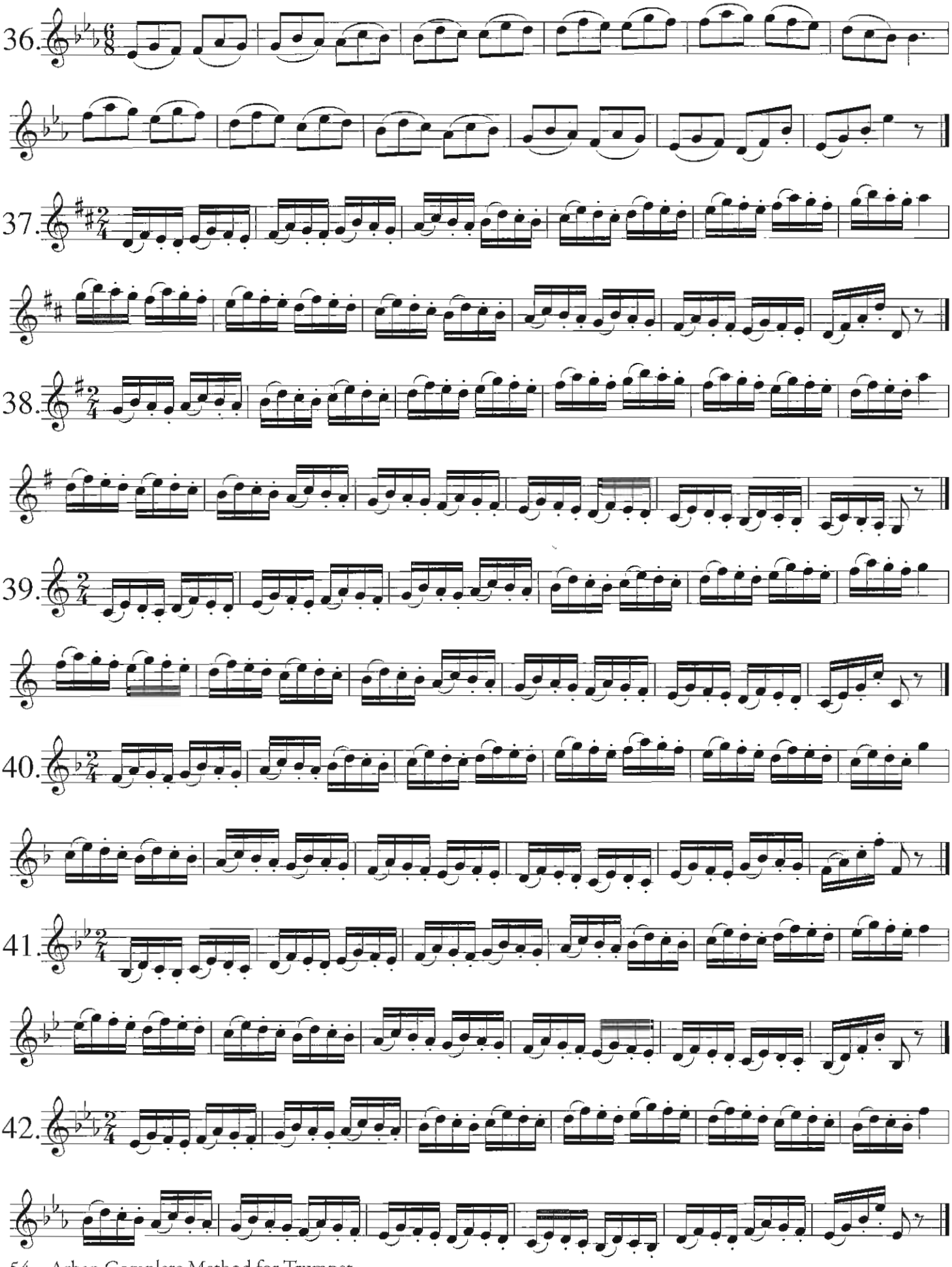
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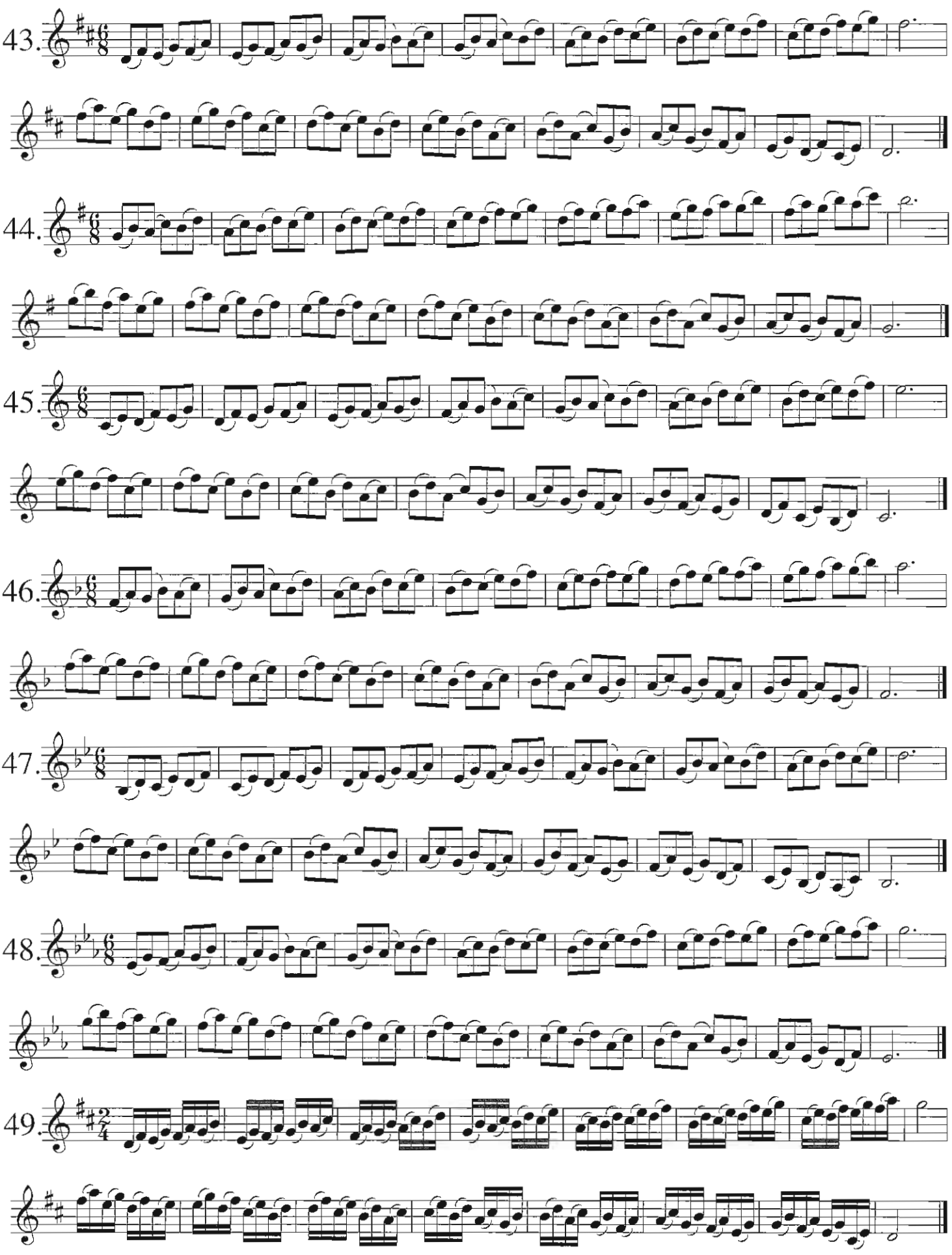
43.
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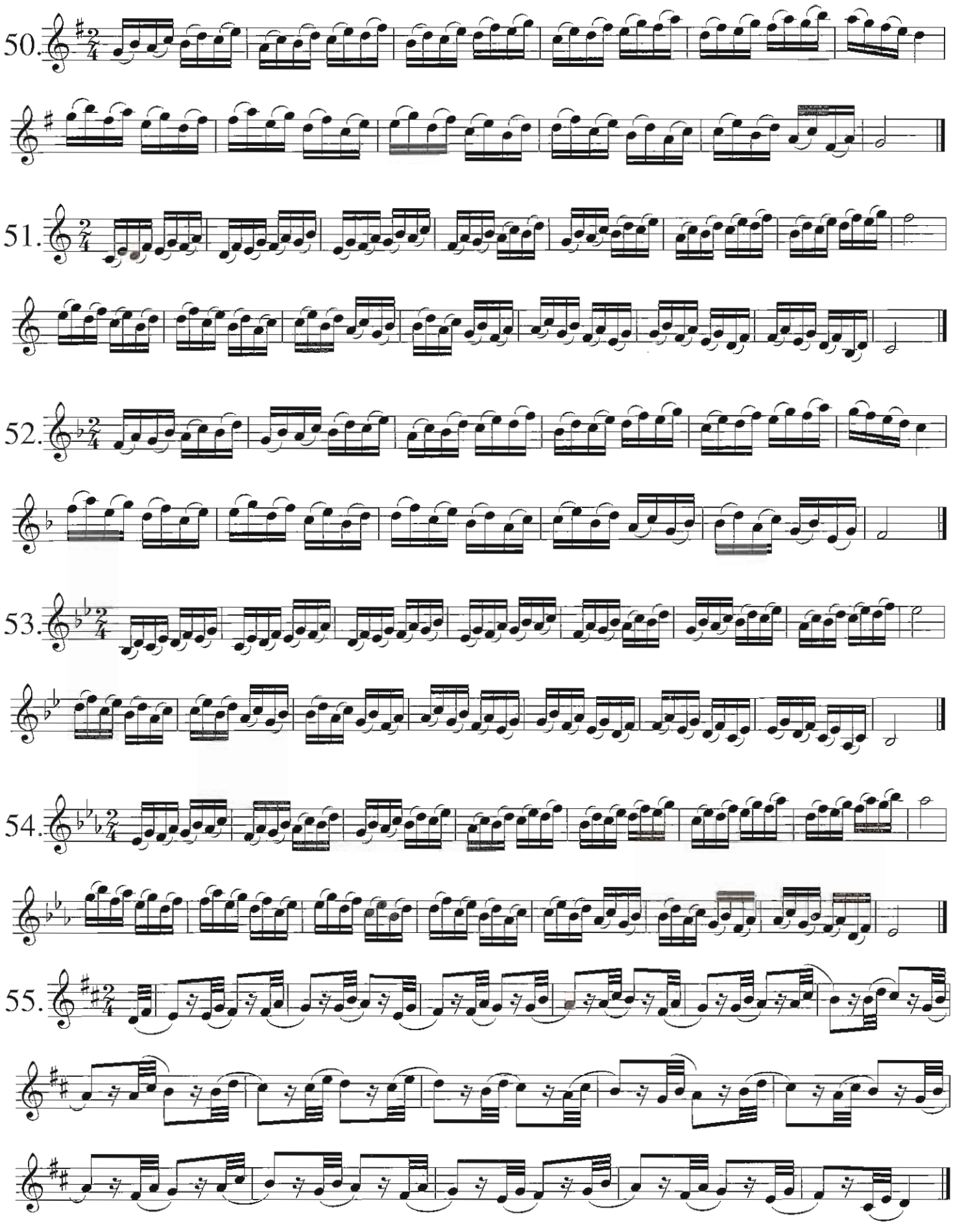
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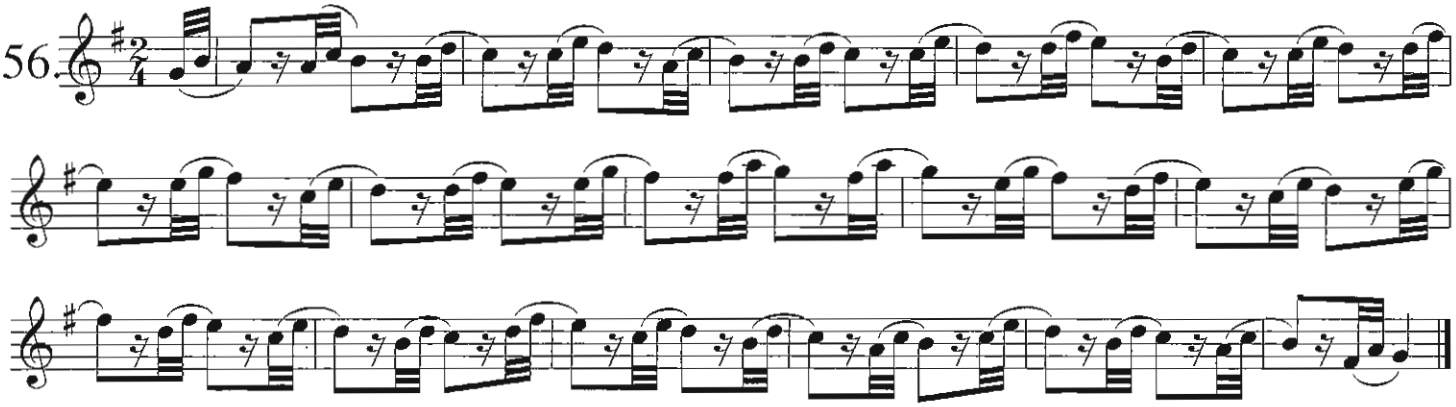

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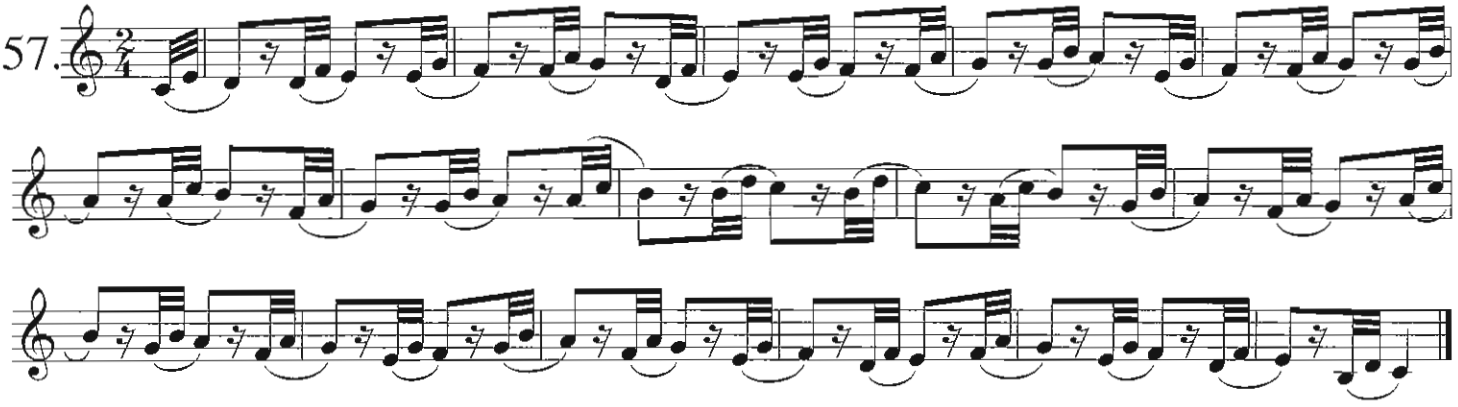

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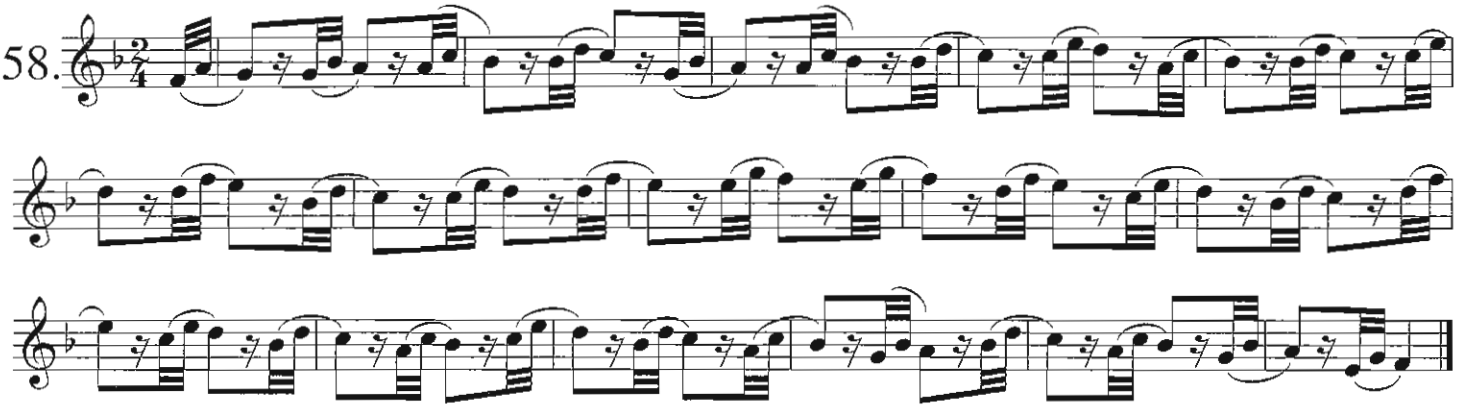
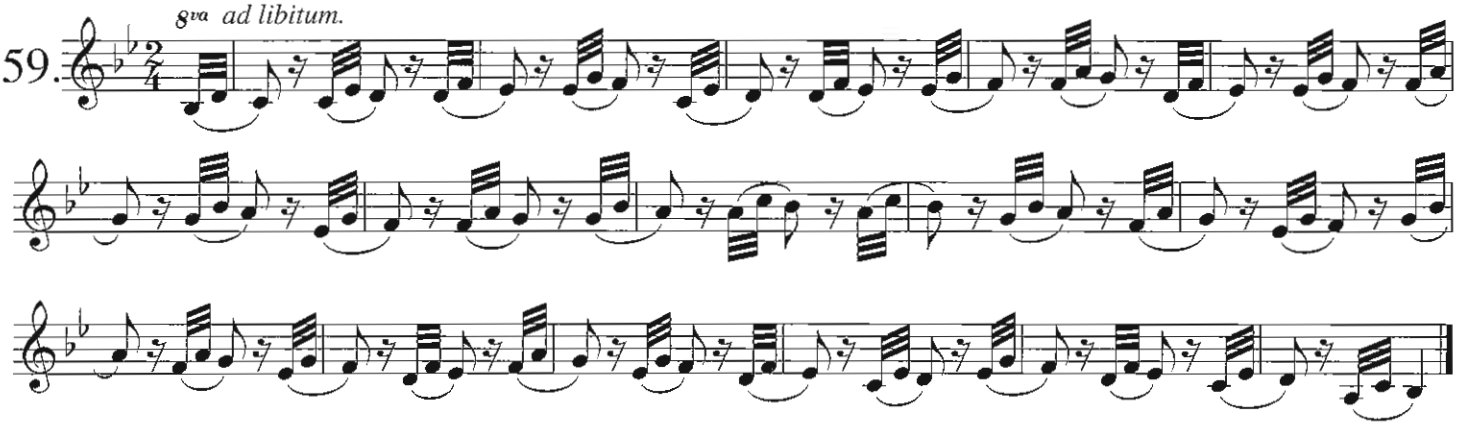
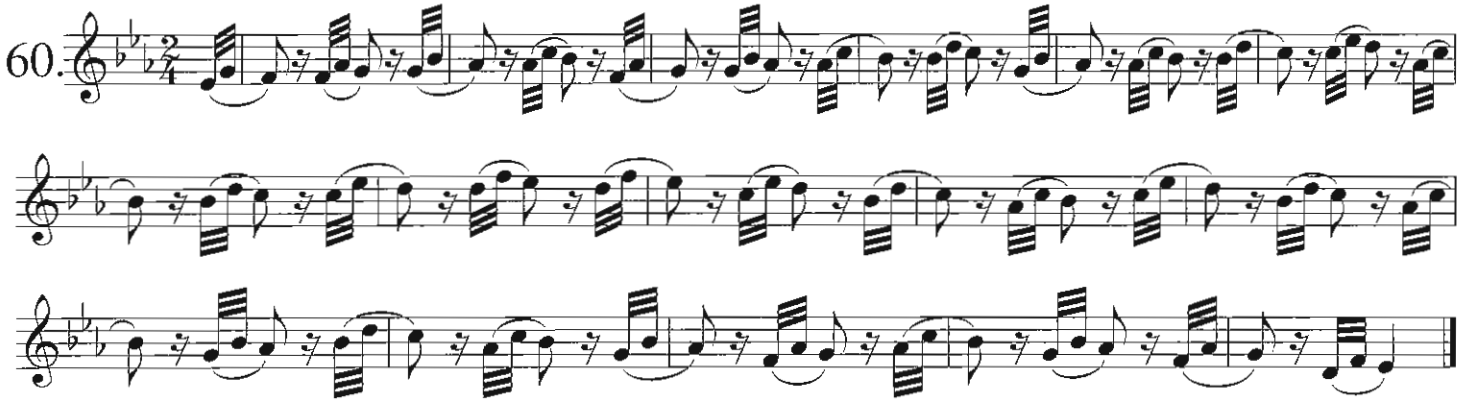


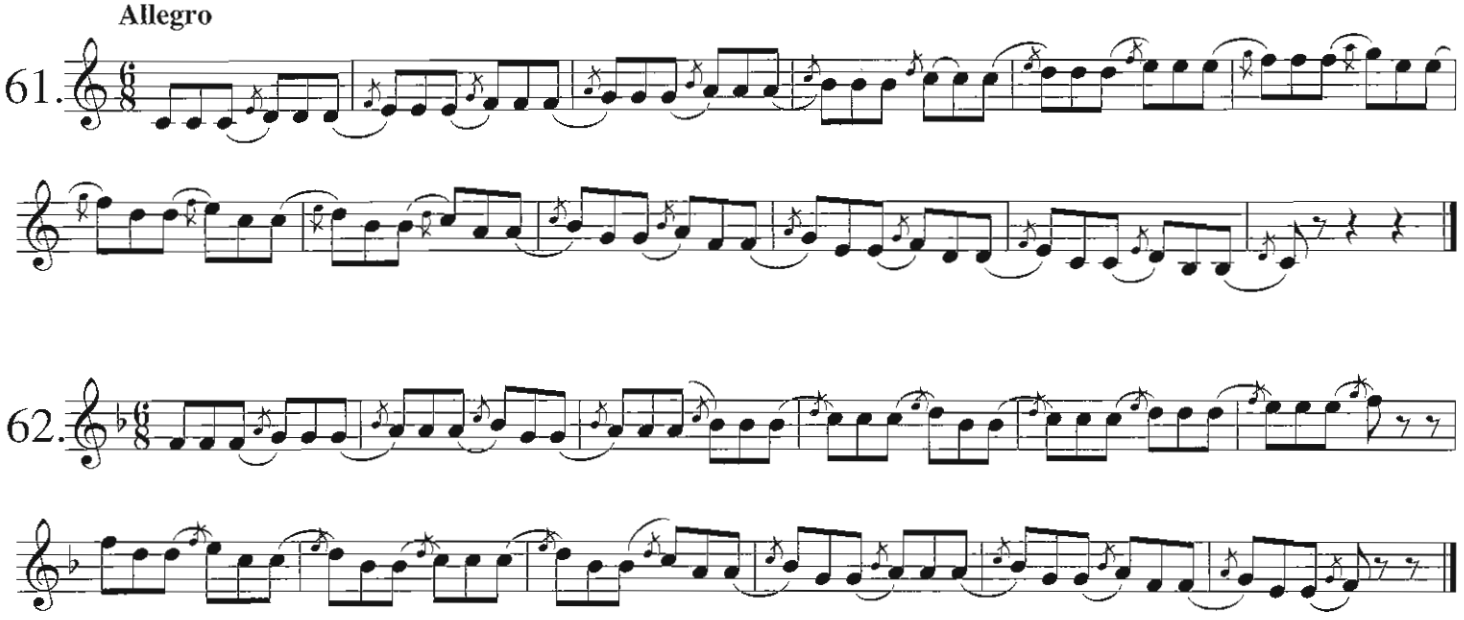
59.

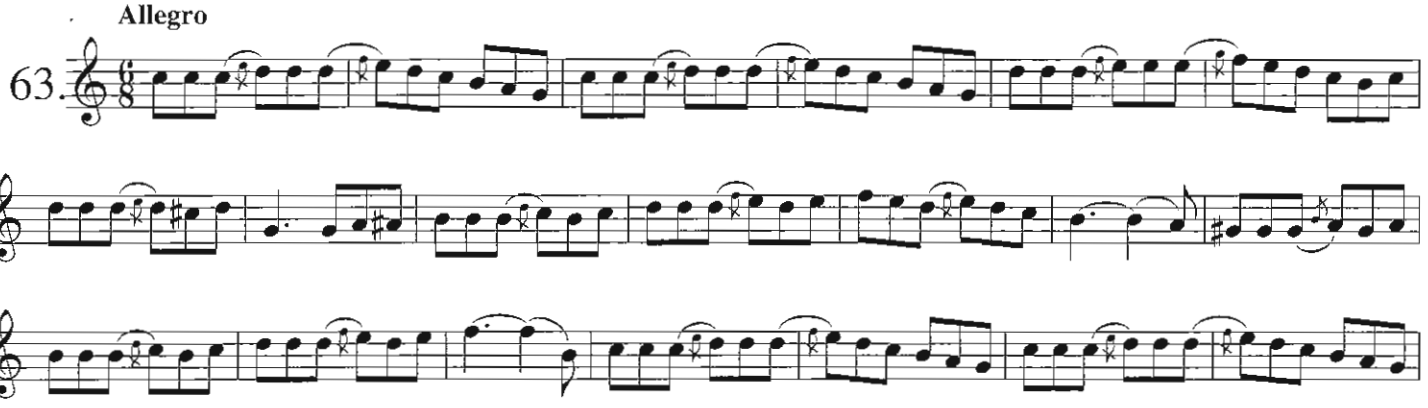
8va ad libitum.





Exercises #61 - 67 are challenging—but they look more difficult than they really are. Carefully learn the correct rhythms by first omitting the grace notes. Add the grace notes using aggressive valve movement and play the slurs as marked. Remain focused on the rhythm. In many ways these exercises emphasize playing with accurate fingers as much as performing lip slurs. — *A. Vizzutti*





Fine

D.C. al Fine

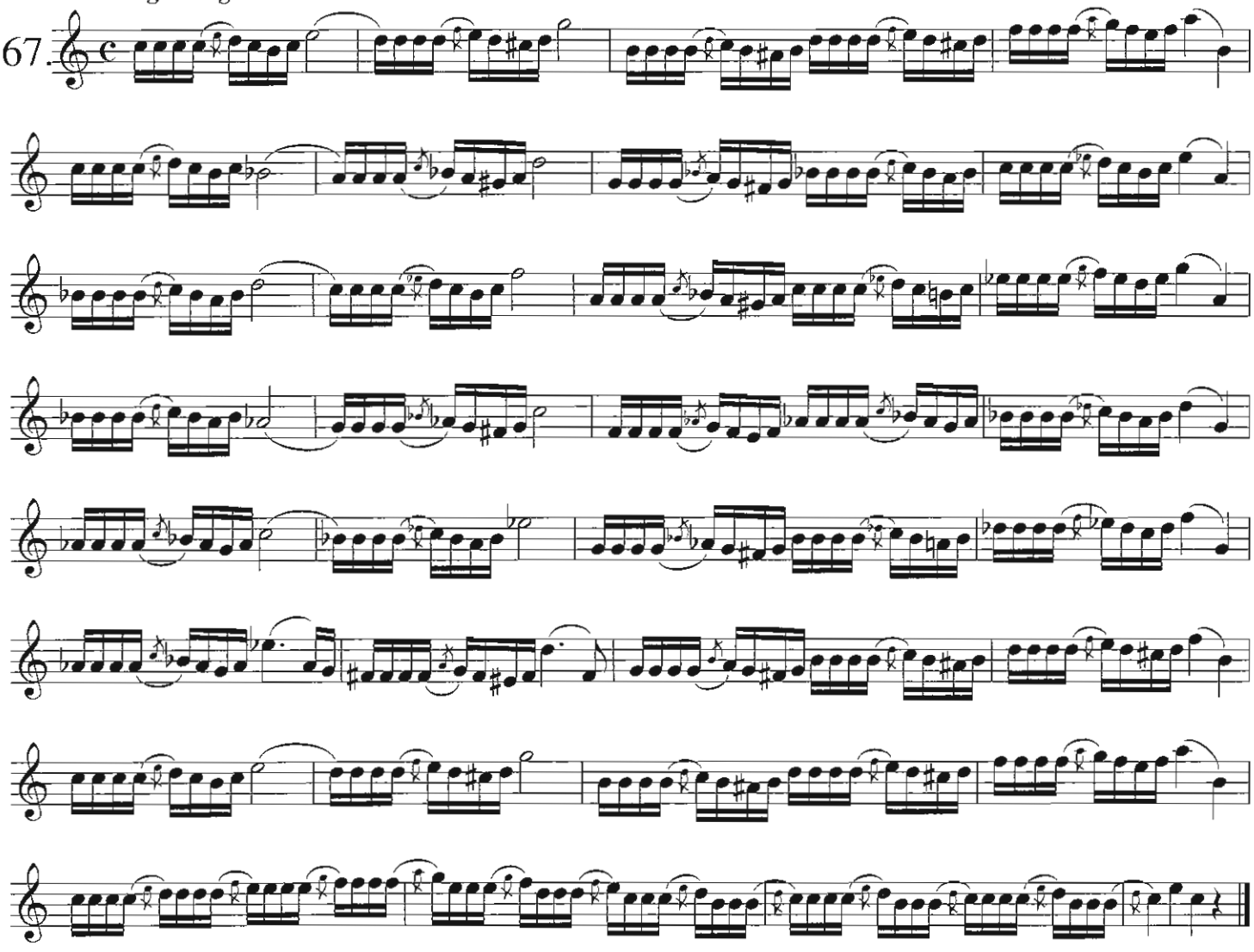
64.

65.

66.

Allegretto grazioso

67.



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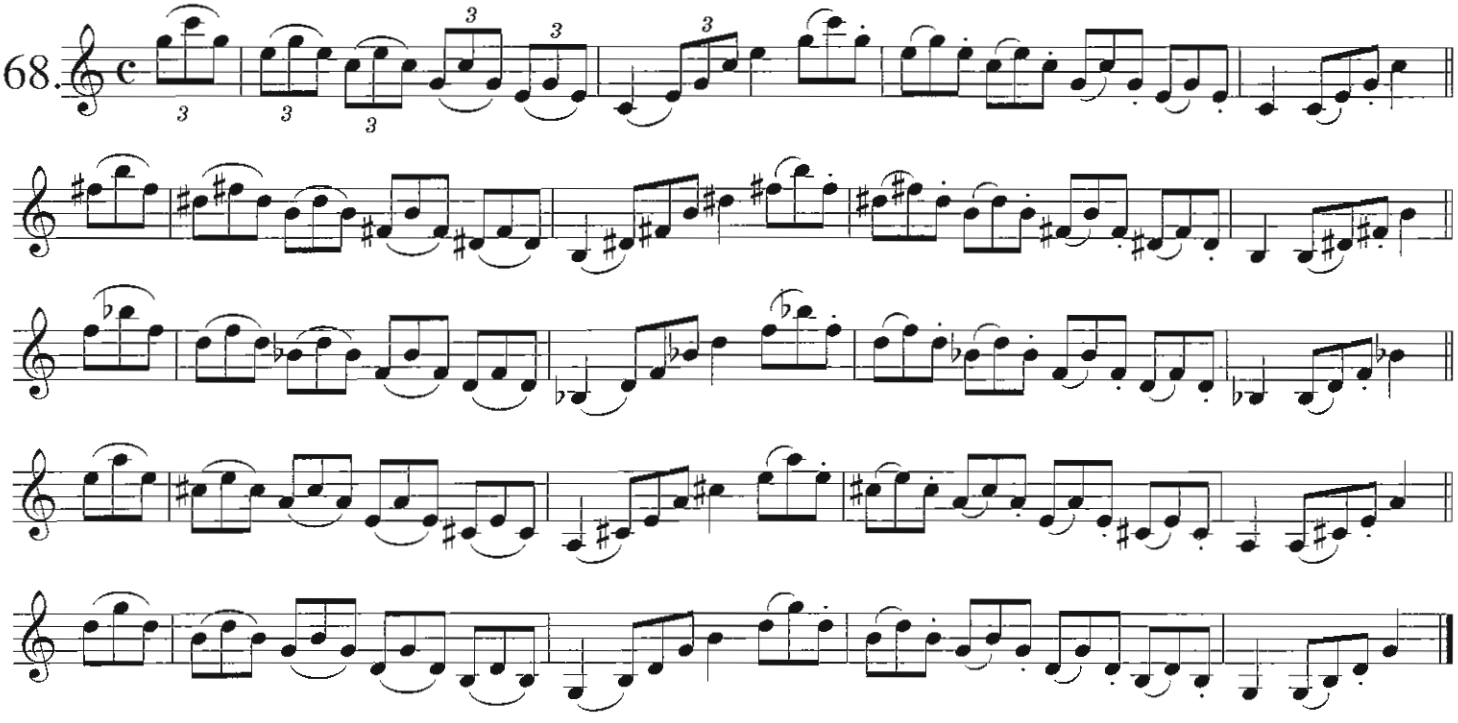
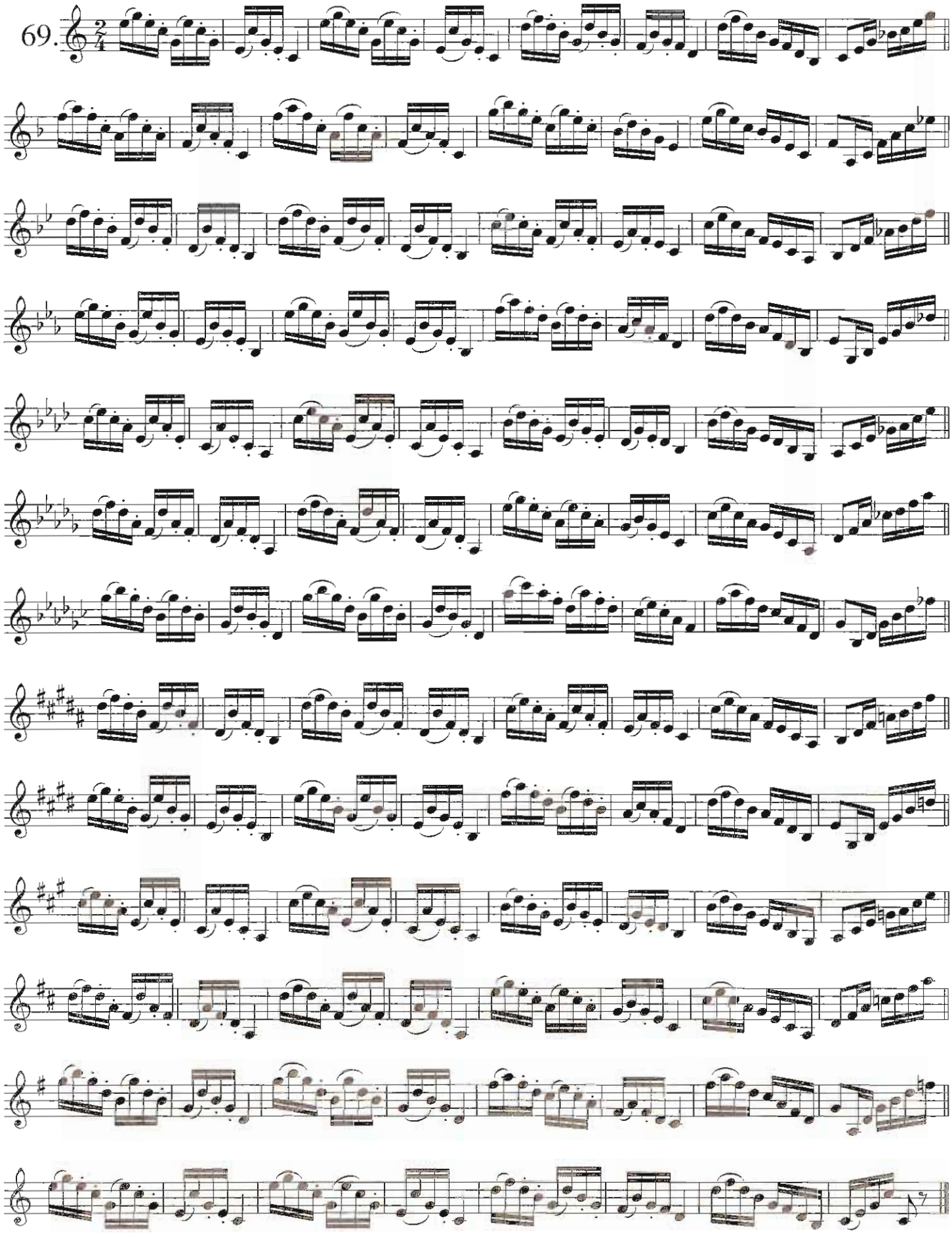



69.

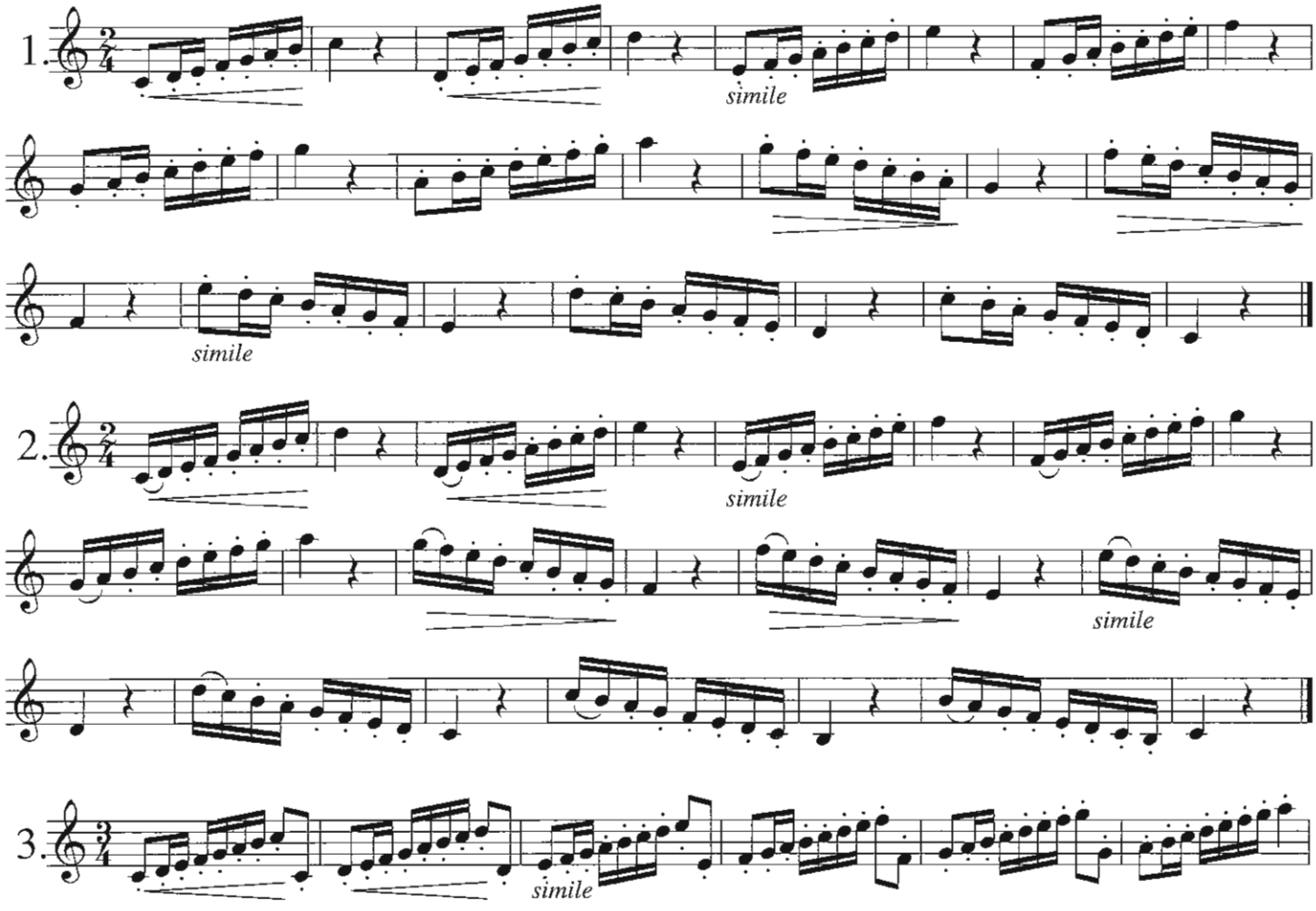
Scales

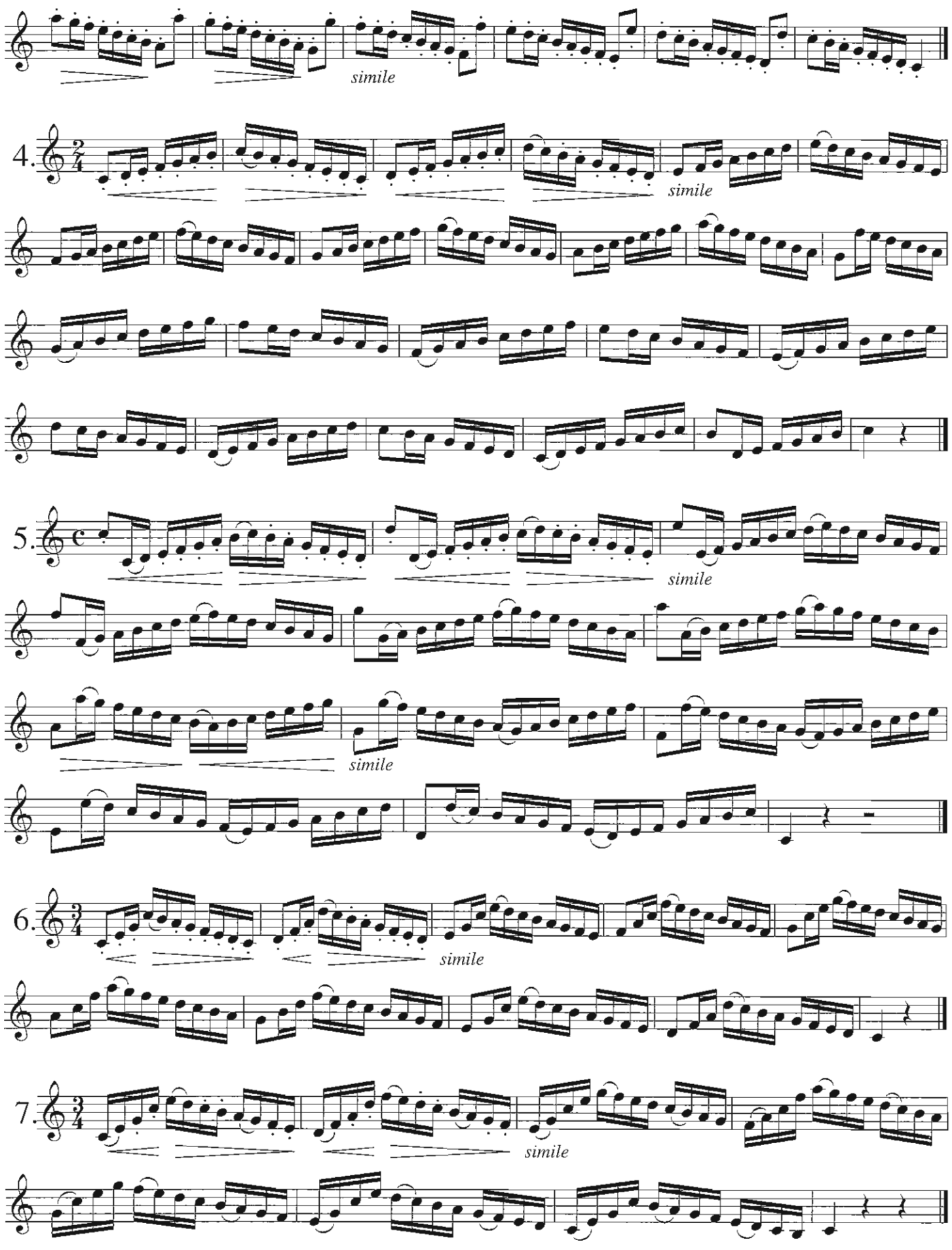
The overwhelming majority of music is composed of scales and arpeggios. It is obviously highly advantageous to know and perform scales and arpeggios well—particularly the major and minor keys. Arban presents scales in all major keys and a few scale exercises in settings up to six sharps and six flats. *It is very wise to play many of the subsequent exercises (#46 on) in all keys.*

The benefits of applying enough self discipline to learn this additional material will be great indeed. While not common in the Arban *Method*, the keys of $D^{\flat}$, $G^{\flat}$, $C^{\flat}$ / B, $F^{\#}$ and $C^{\#}$ major, $B^{\flat}$ minor, $E^{\flat}$ minor, and $A^{\flat}$ minor are fairly common in music today. The relative minor keys to B major–($G^{\#}$ minor), $F^{\#}$ major–($D^{\#}$ minor), and $C^{\#}$ major–($A^{\#}$ minor), are not used. The enharmonic versions are used instead ($A^{\flat}$ minor is used instead of $G^{\#}$ minor, $E^{\flat}$ minor instead of $D^{\#}$ minor and $B^{\flat}$ minor instead of $A^{\#}$ minor).

Knowing the major, minor and chromatic scales is like having learned a great deal of the music in your future. Banging the valves down firmly and rhythmically will clarify the technical passages. Always remember the lessons of the first section of the Arban *Method* when practicing subsequent parts of the book. Use a steady airflow (*tu tu*), and a clean and relaxed tonguing as you perform the music.

All parts of the Arban *Method* are intricately connected in concept of execution. Strong fundamentals will lead to great improvements in your playing. — *A. Vizzutti*

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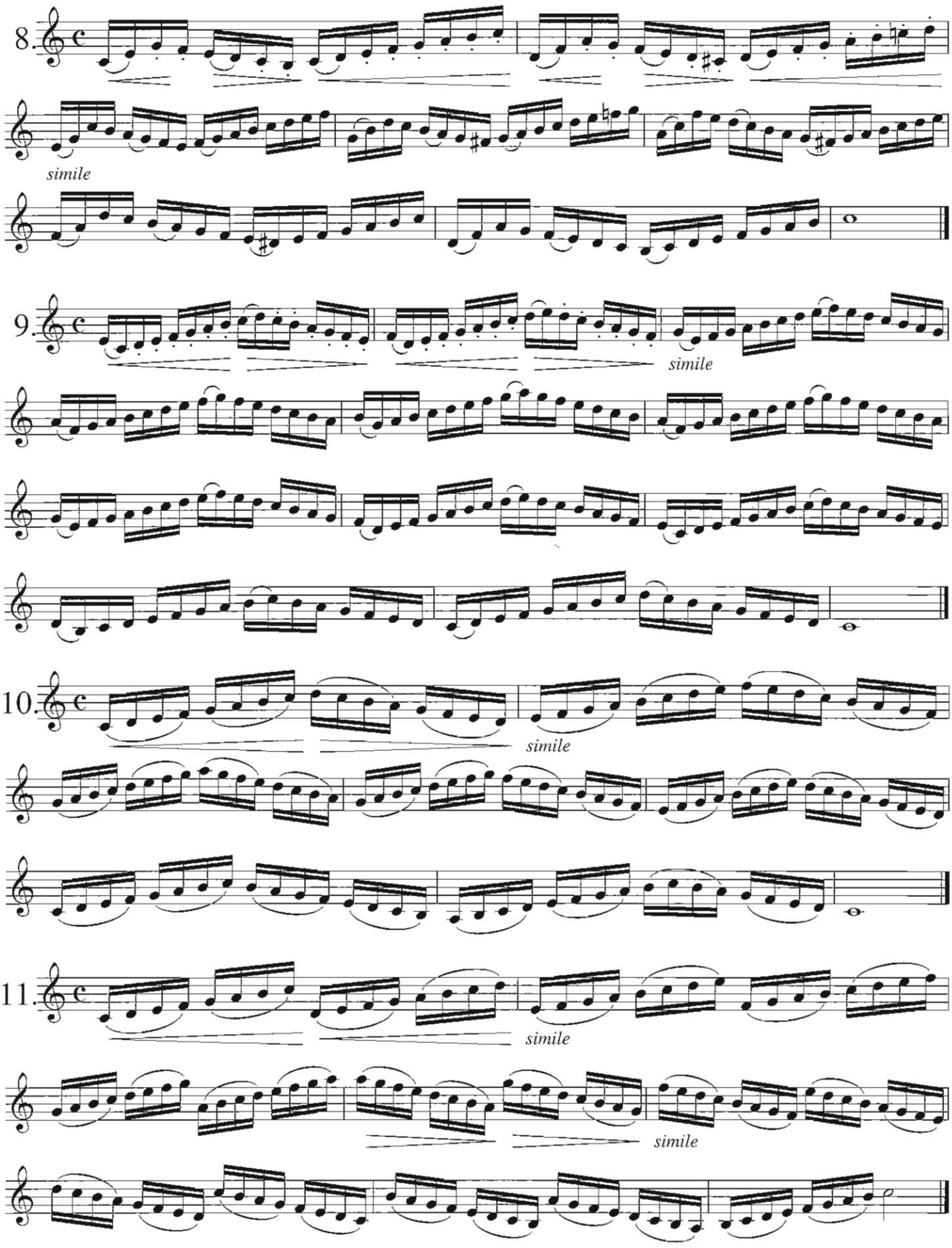
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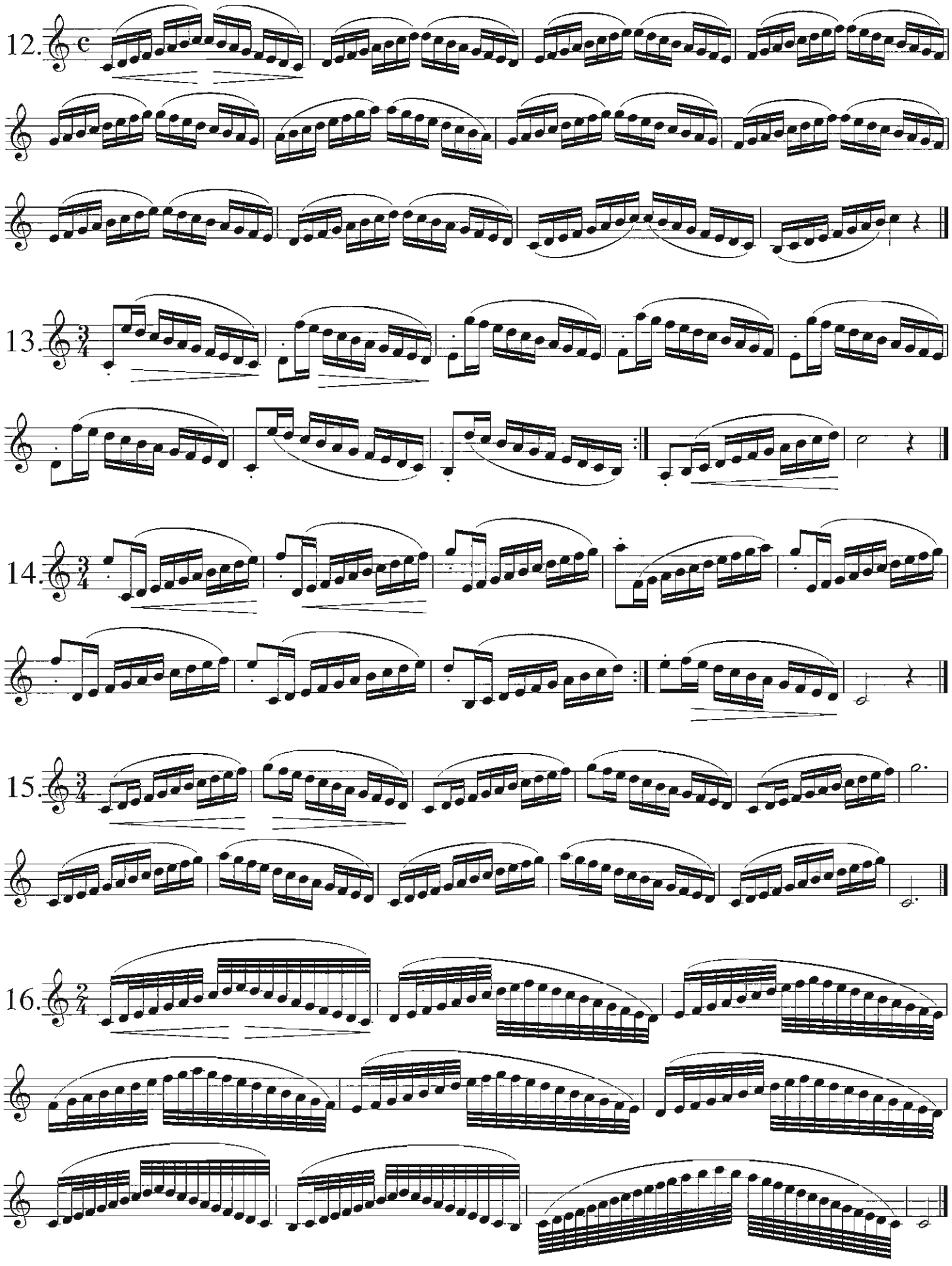
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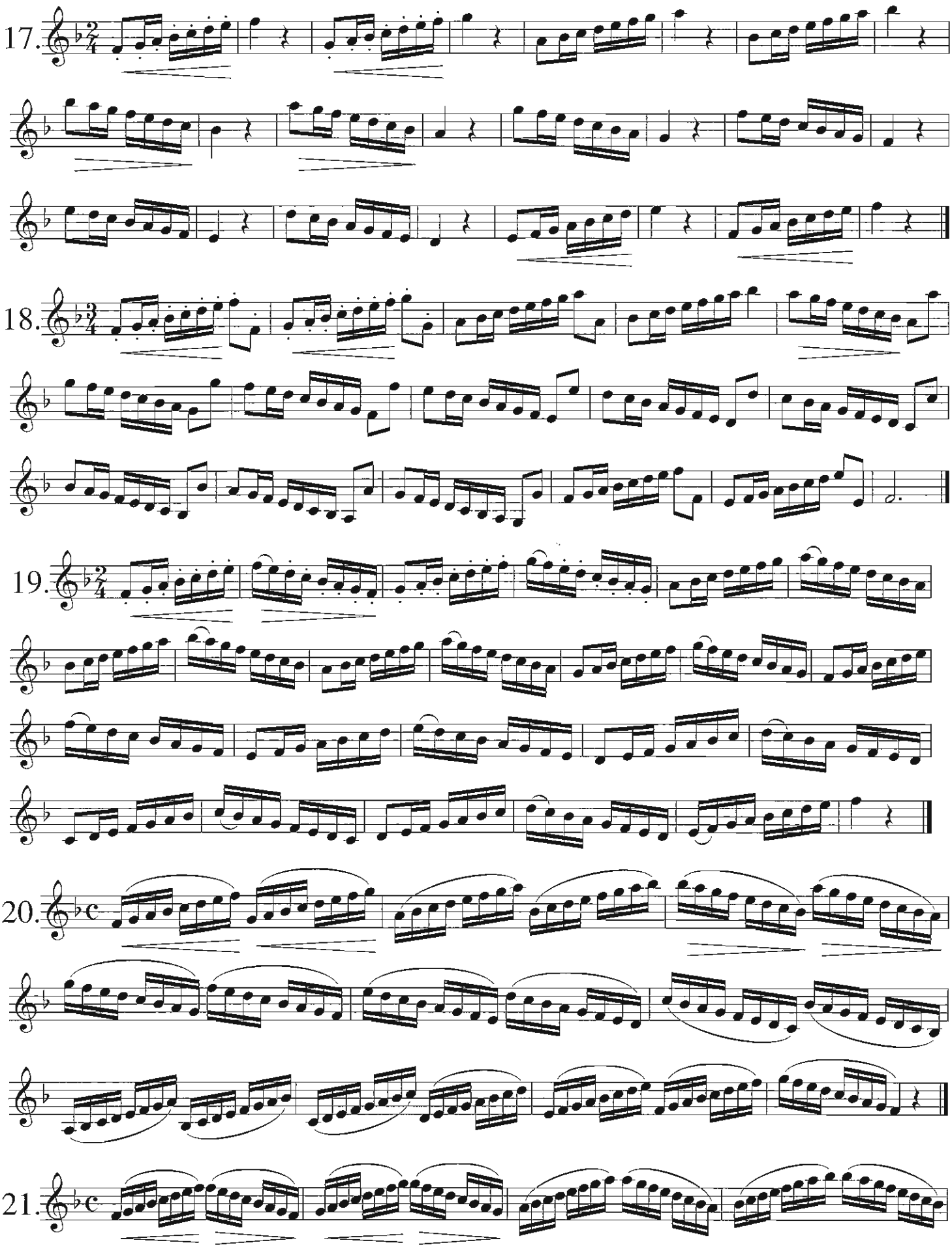
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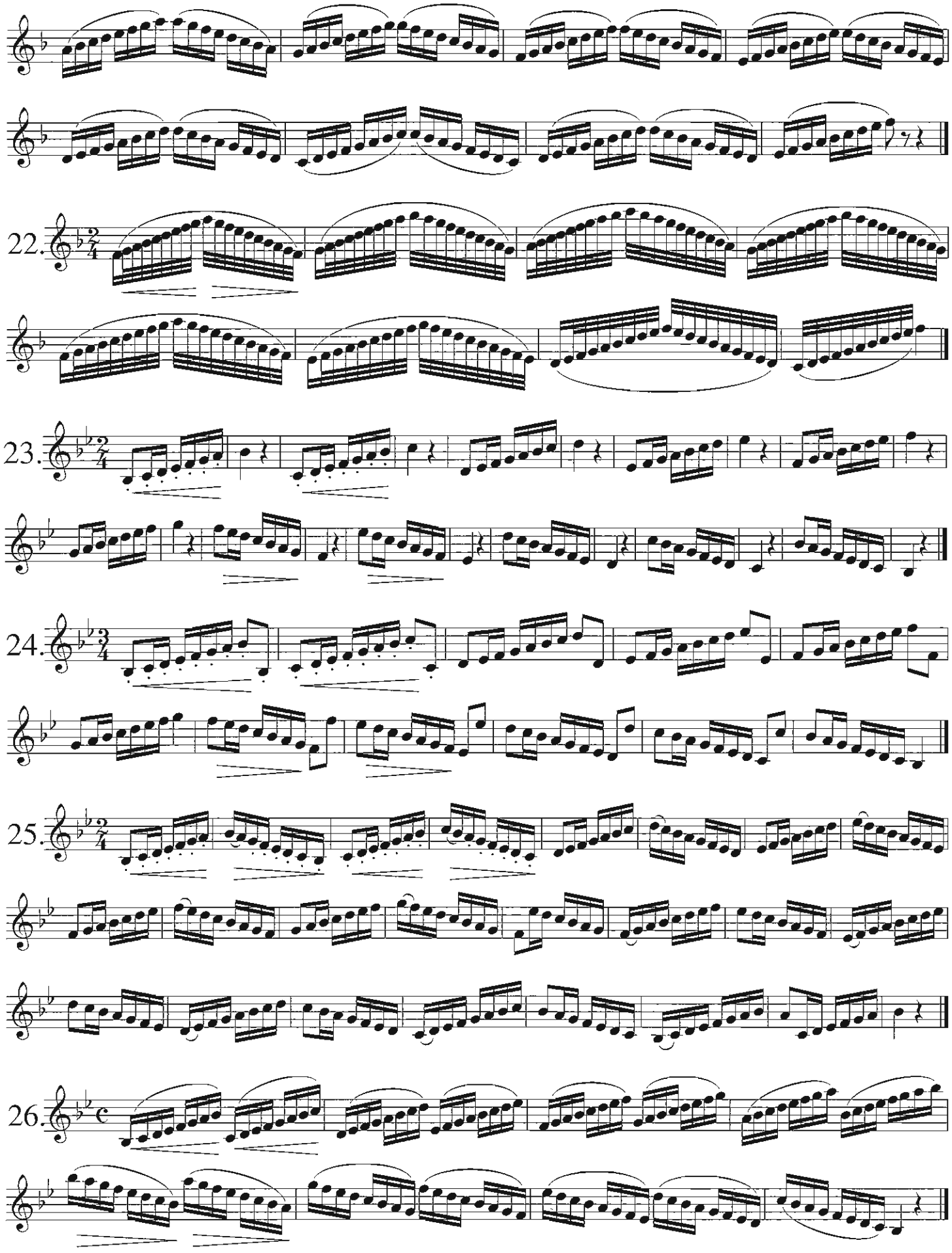
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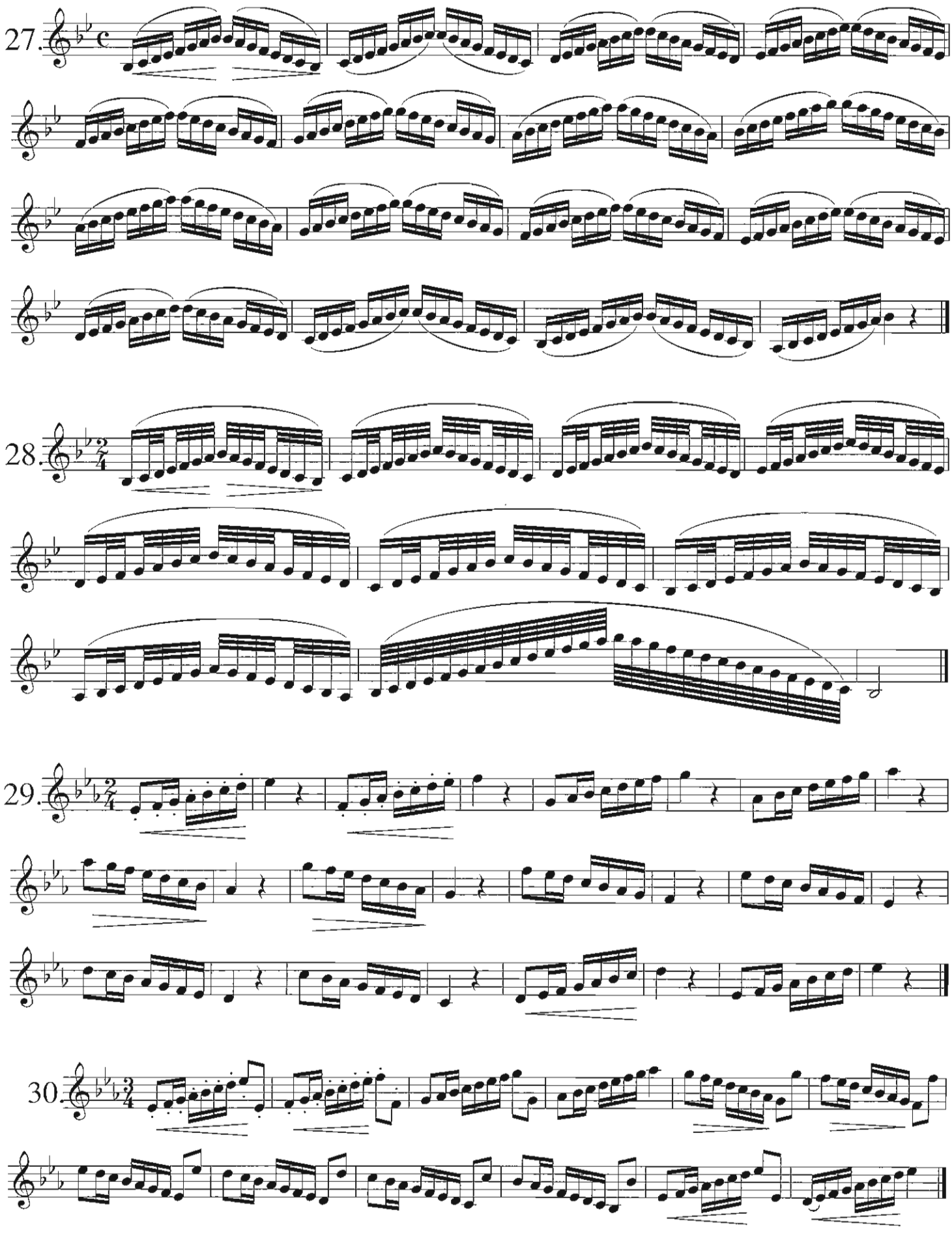
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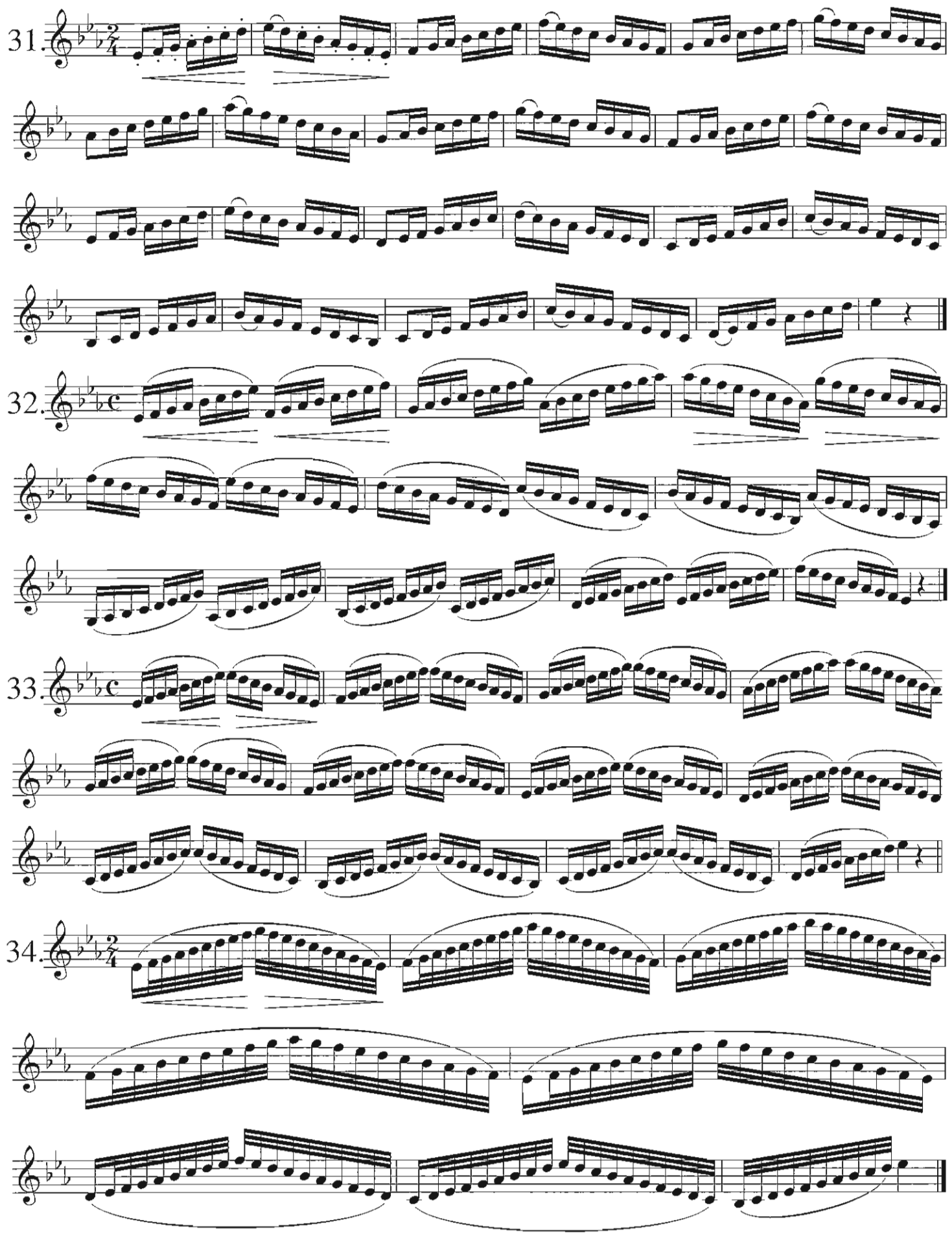
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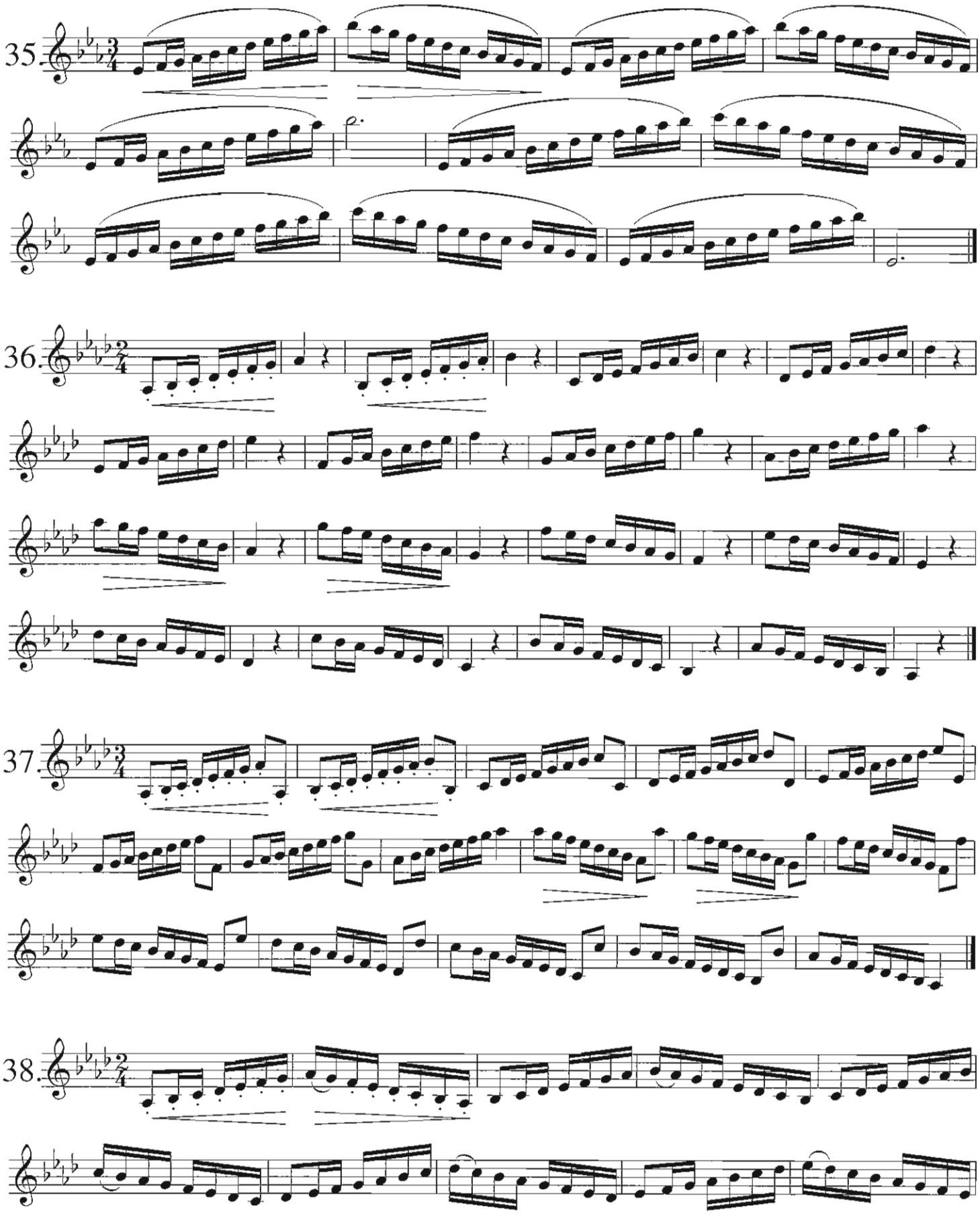
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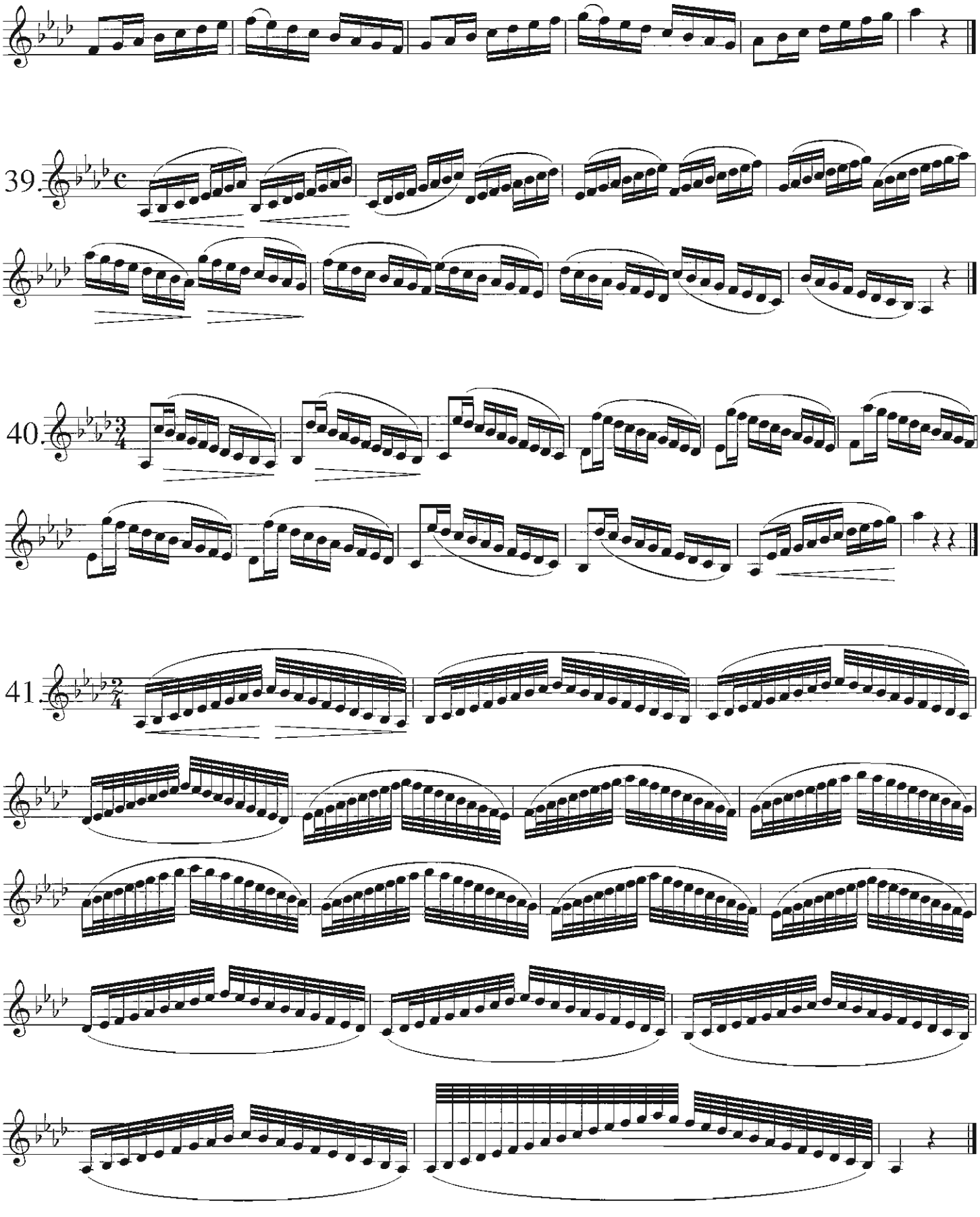
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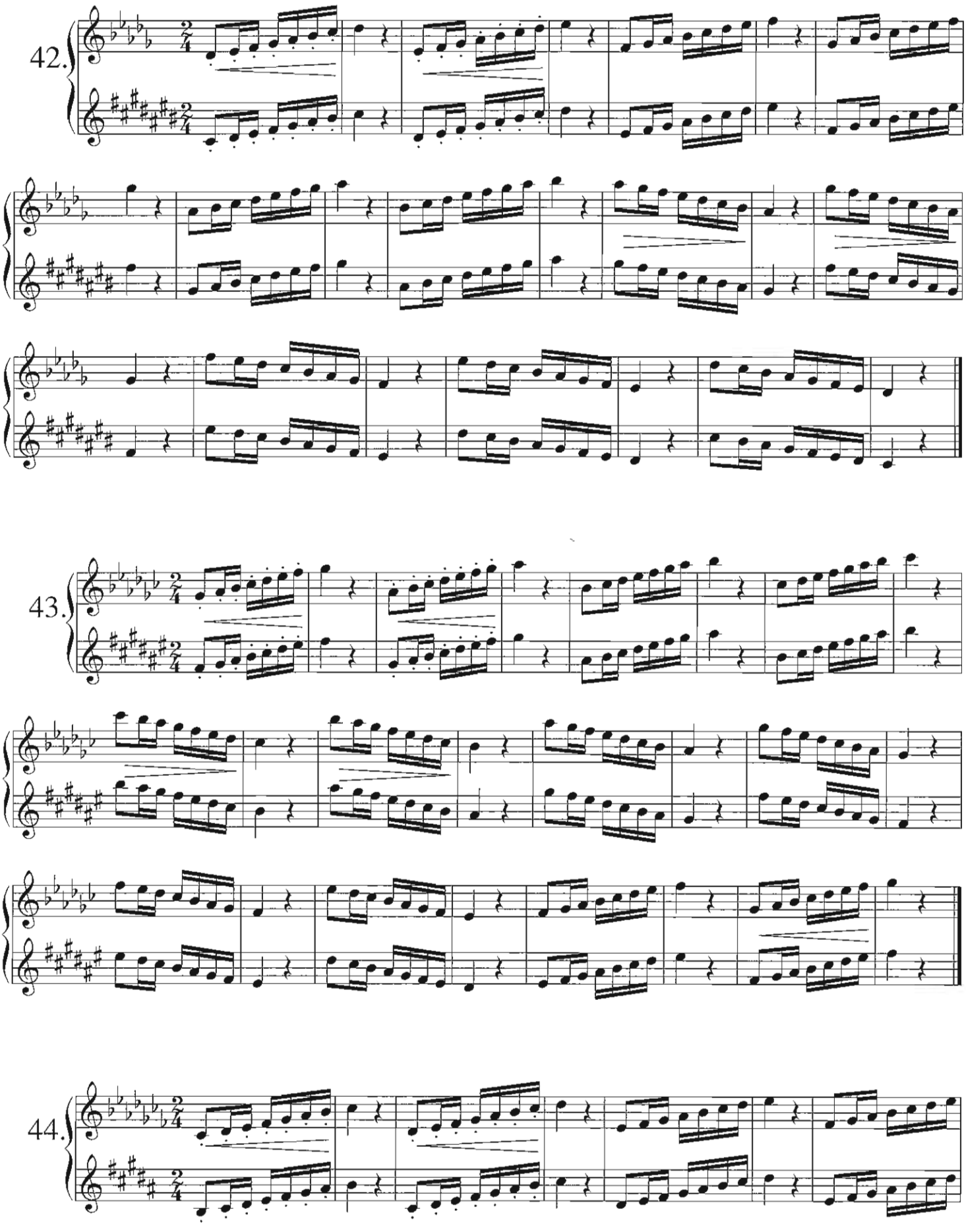
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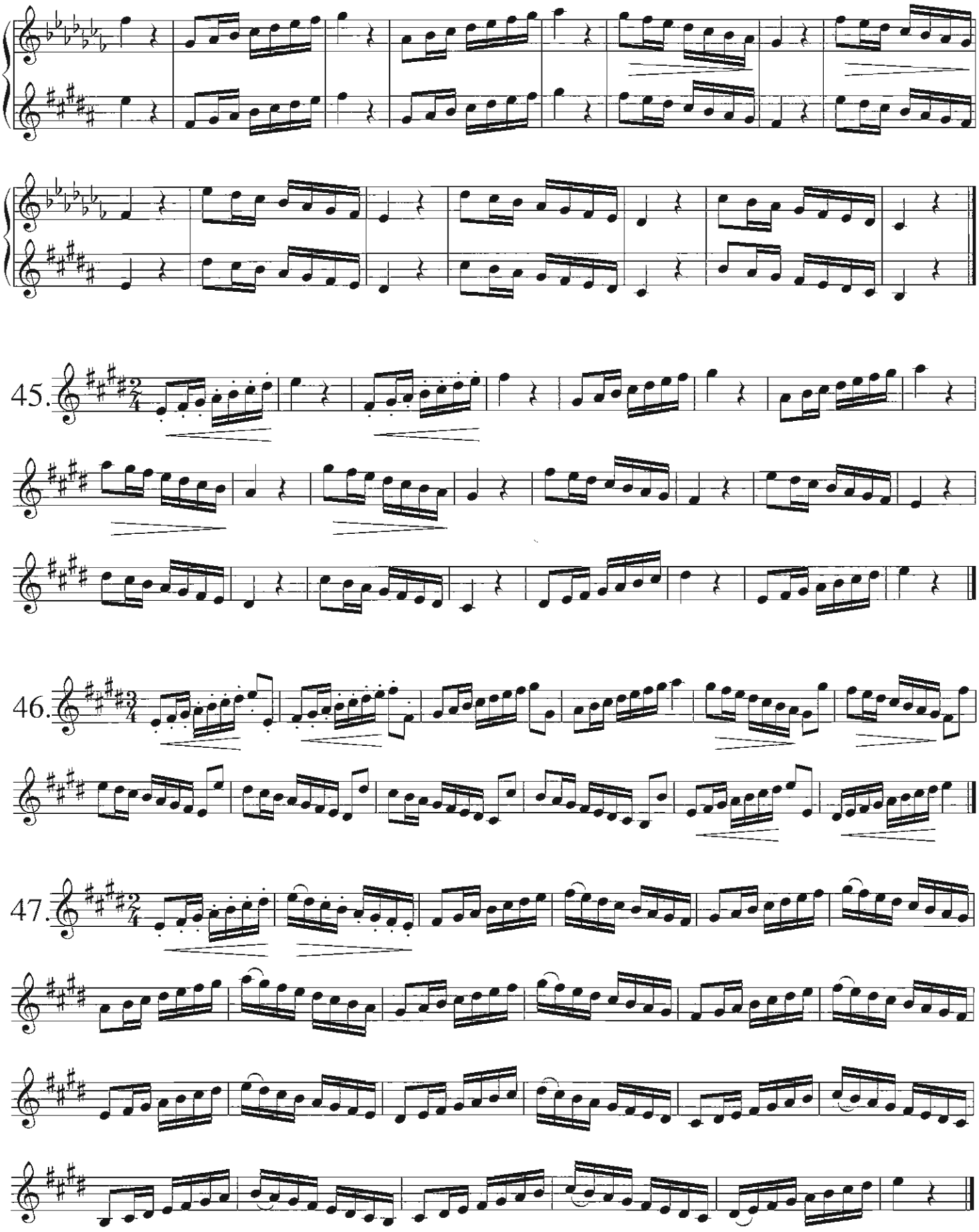
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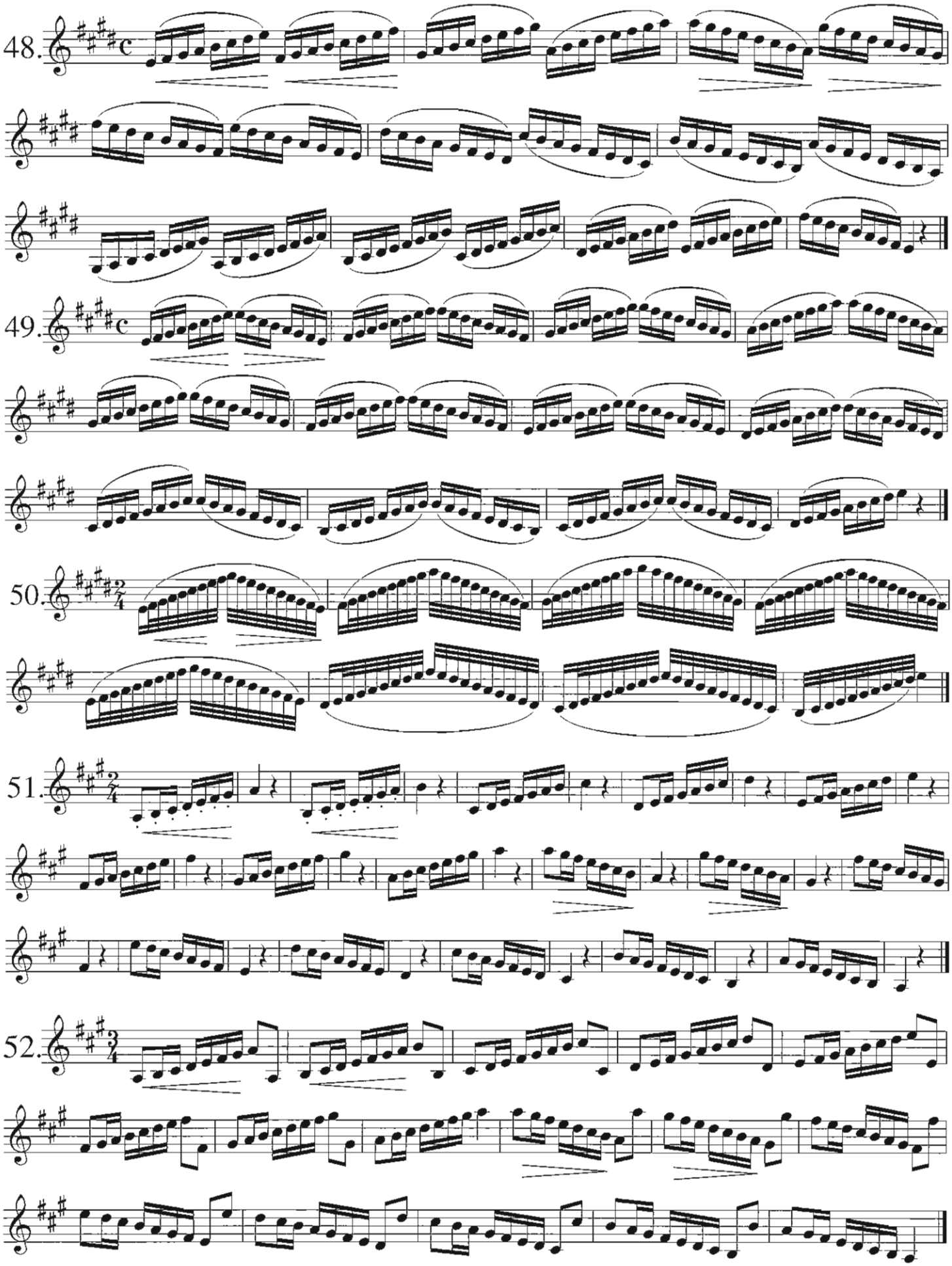
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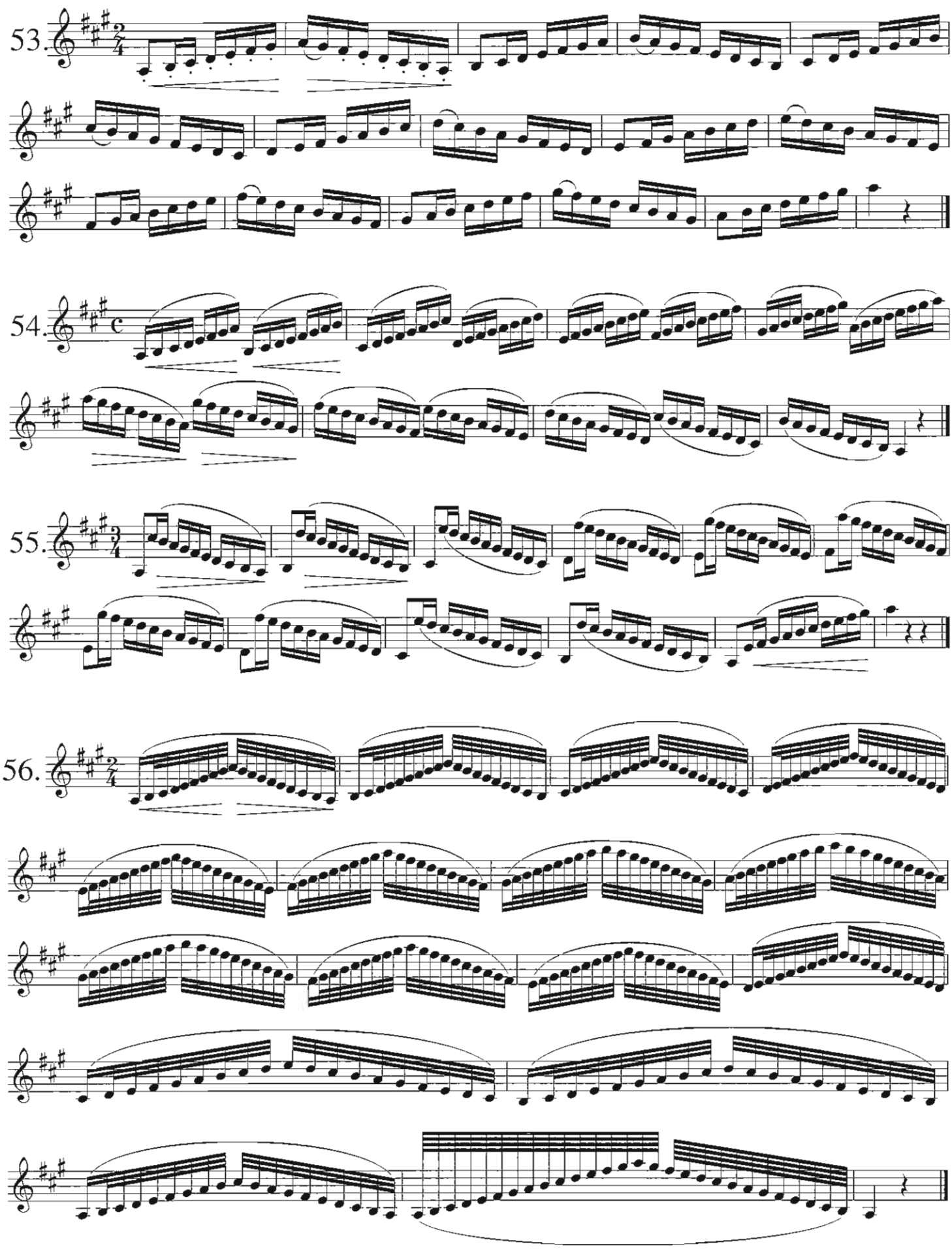
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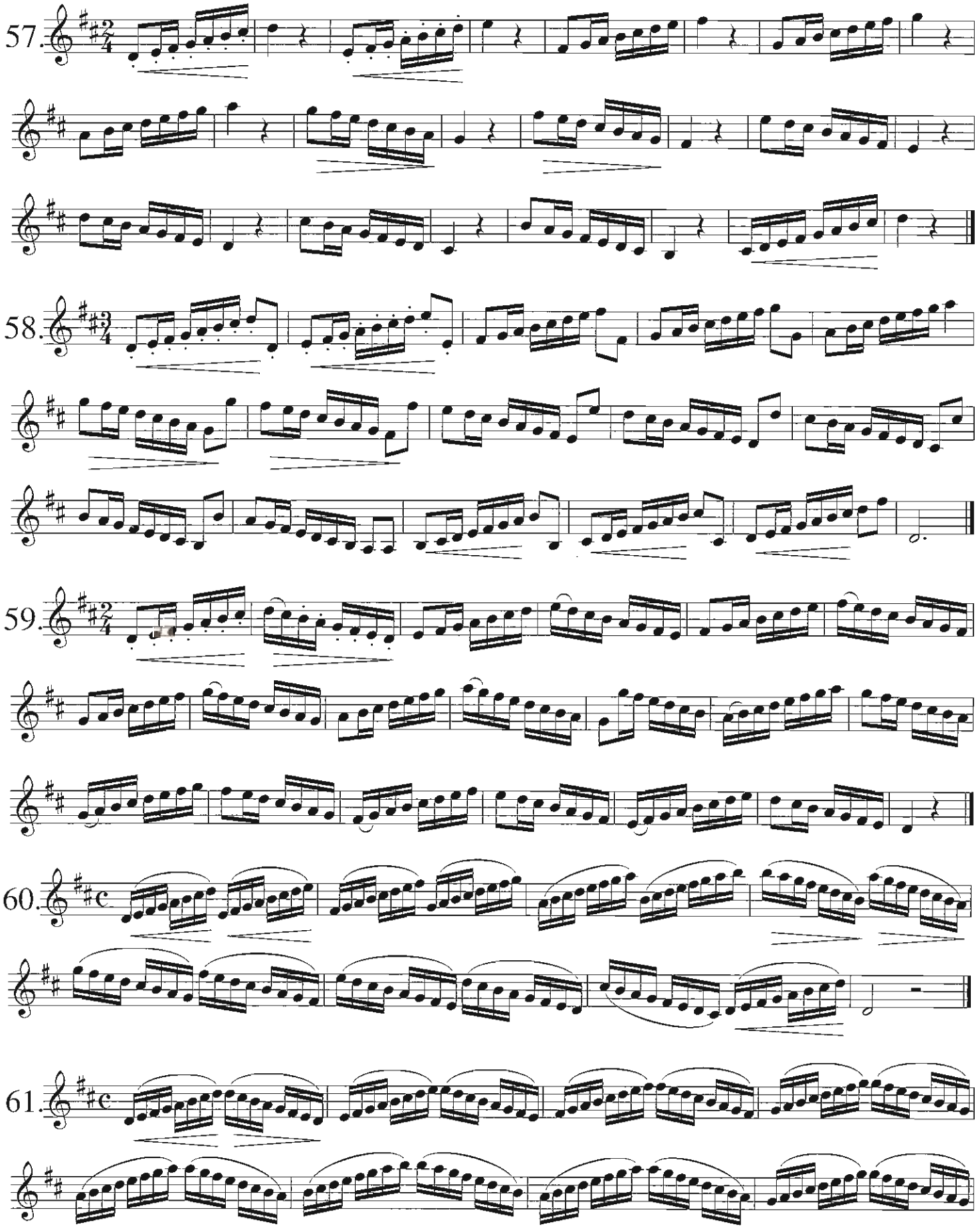
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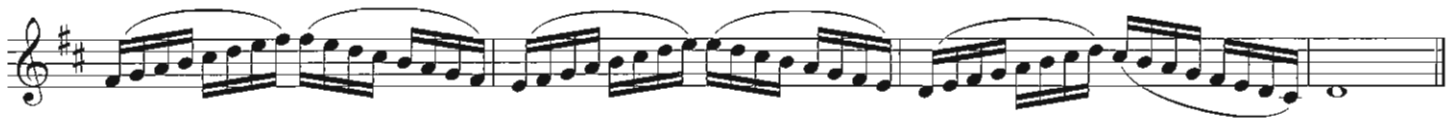

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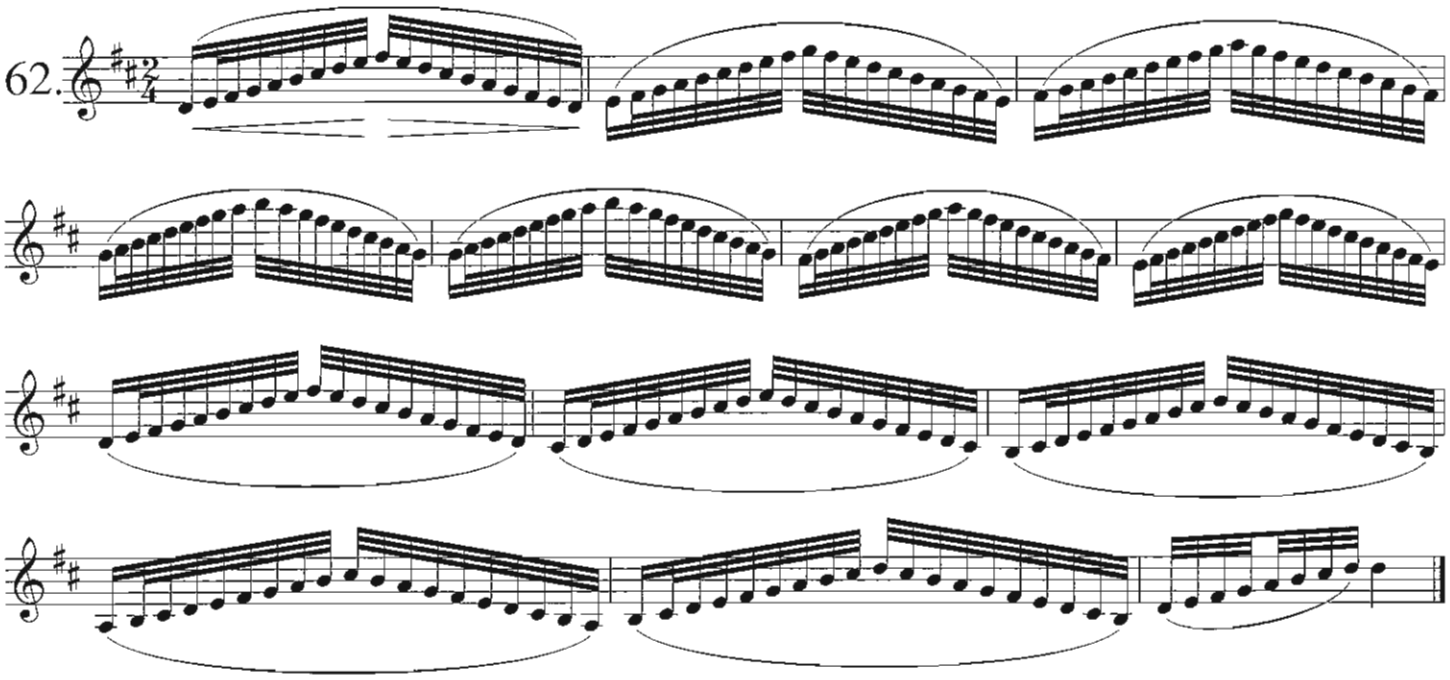

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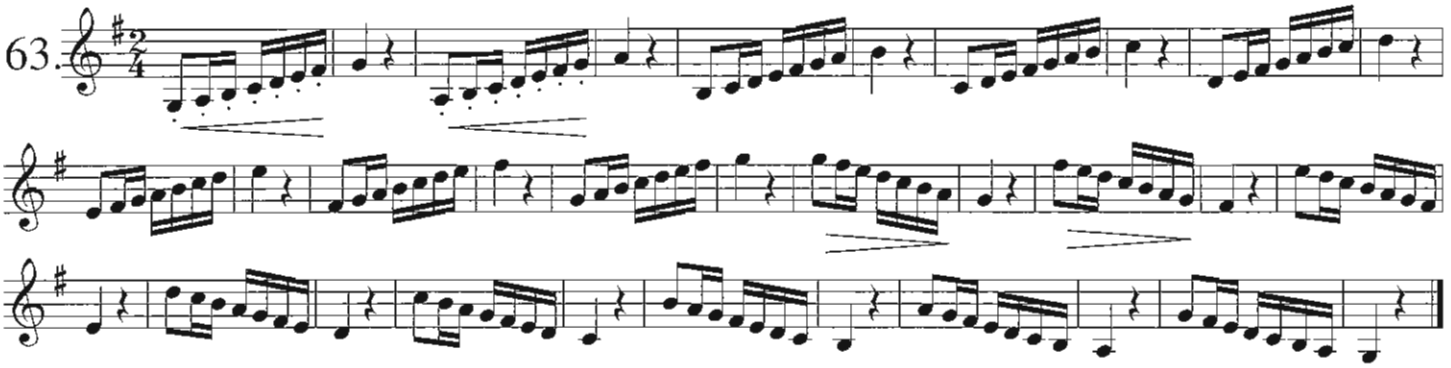

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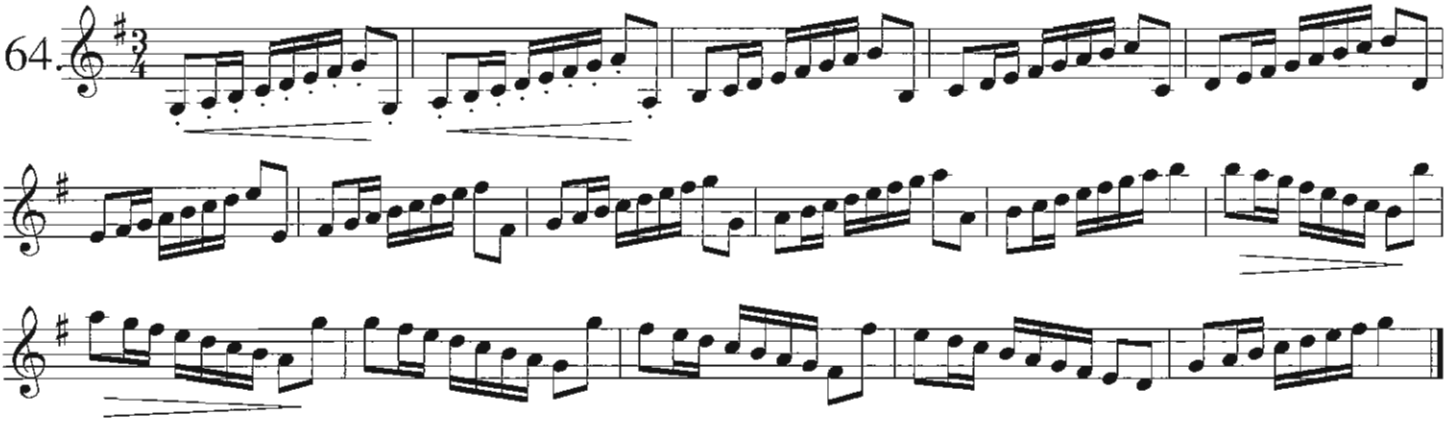

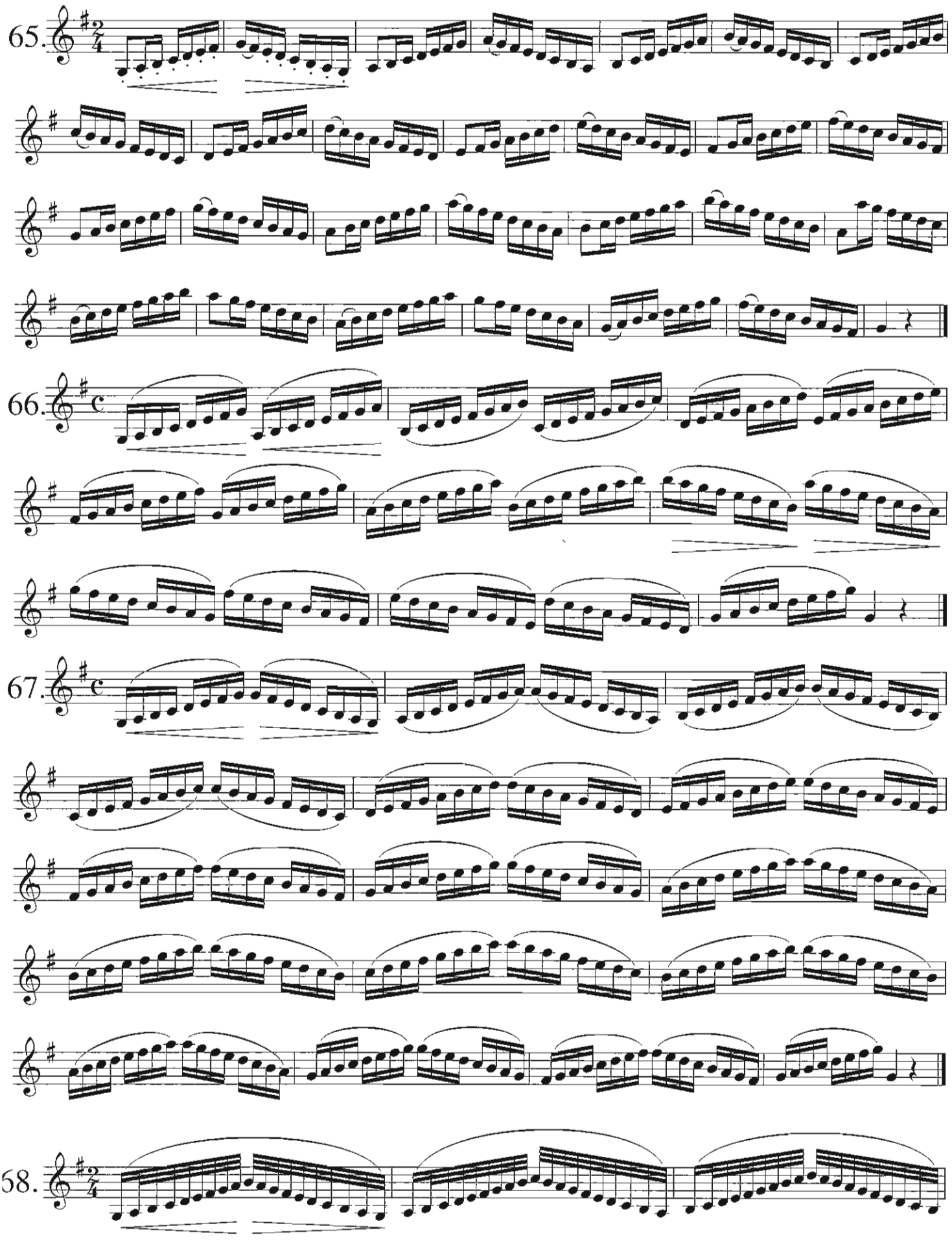
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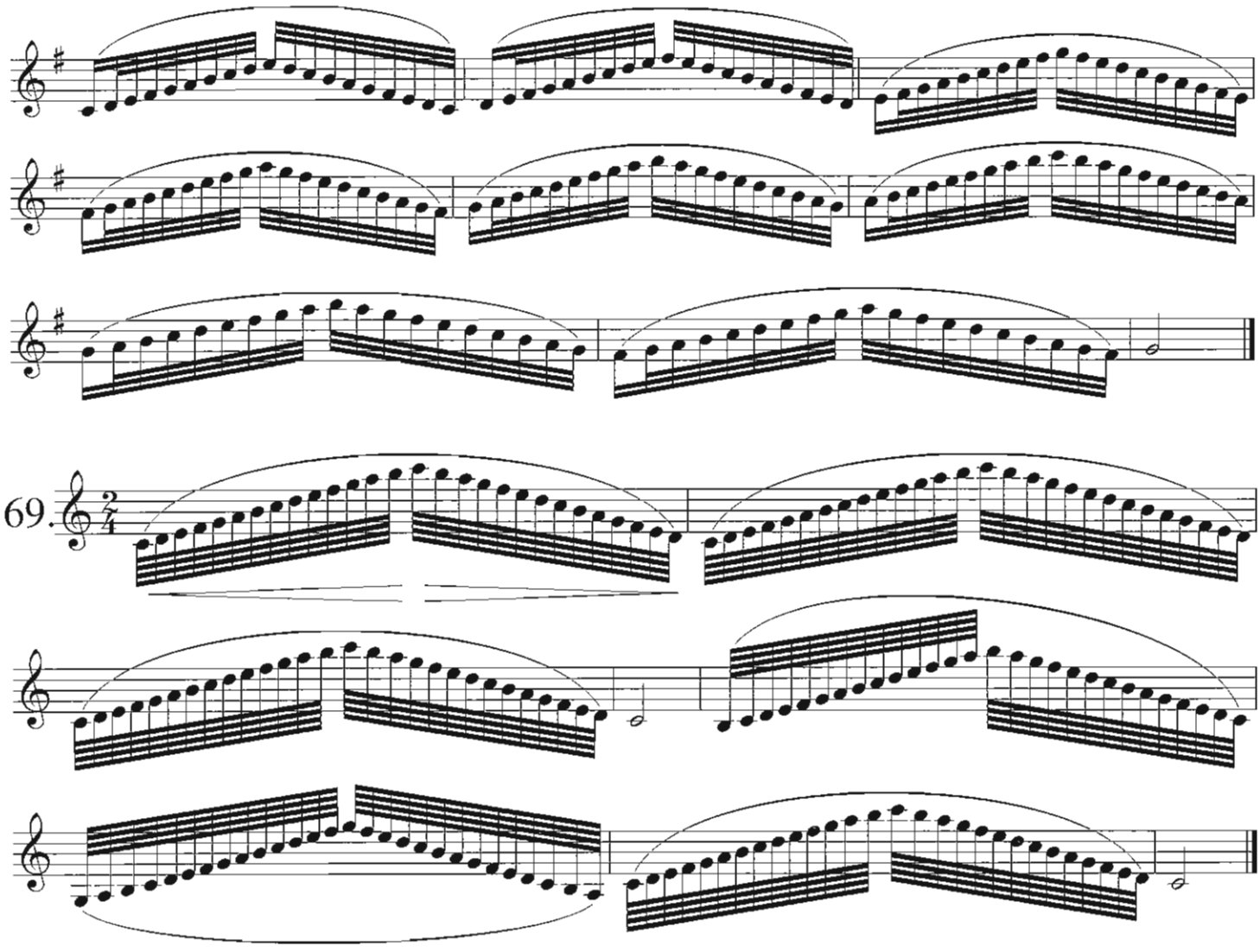
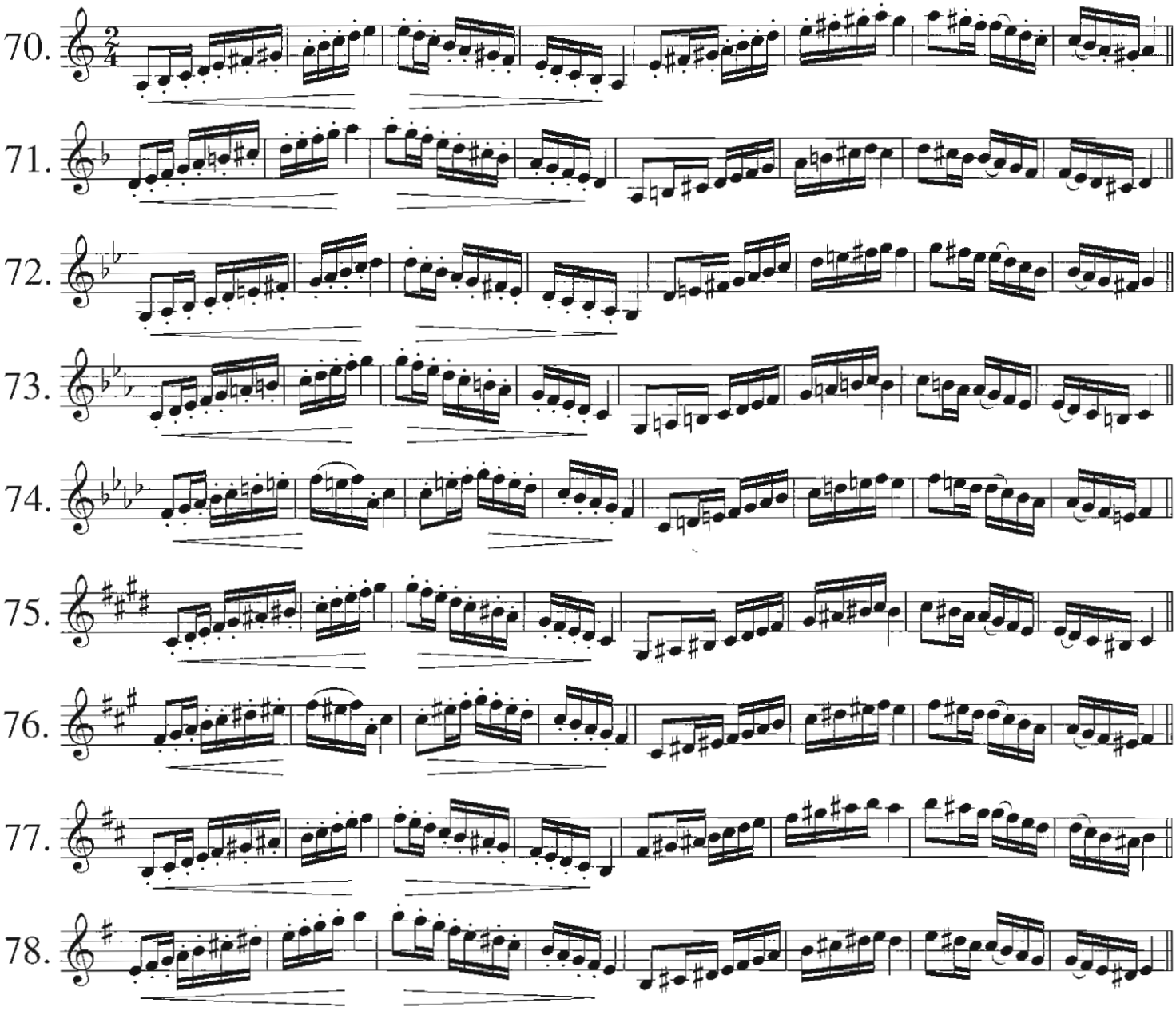


Minor Scales

Knowing all twelve major and minor scales is an integral part of playing at a high level. You should be able to play them all from memory from bottom to top in the normal fashion and also starting from the top note going down. There are three types of minor scale: natural, harmonic and melodic minor. The minor scale with the same key signature as its relative major scale is found by locating the tonic scale note a minor third below the major scale tonic (Example: C major is the relative major to A minor. A minor is the relative minor to C major).

Melodic minor scales are unique in that their 6th and 7th scale steps are raised a half step when ascending but not raised when descending (Another way to visualize the melodic minor scale is to picture a major scale with a flatted 3rd scale degree going up and a natural minor scale going down). Natural minor scales are strictly diatonic—based on the key signature. Harmonic minor scales contain a raised 7th scale step going up and down. The 3rd scale degree is the crucial note in creating major and minor sounds. The first three notes of major and minor scales cover an interval of a major 3rd and a minor 3rd respectively. The following Minor Scales section is written using the melodic minor scale ascending and the harmonic minor scale descending. — *A. Vizzutti*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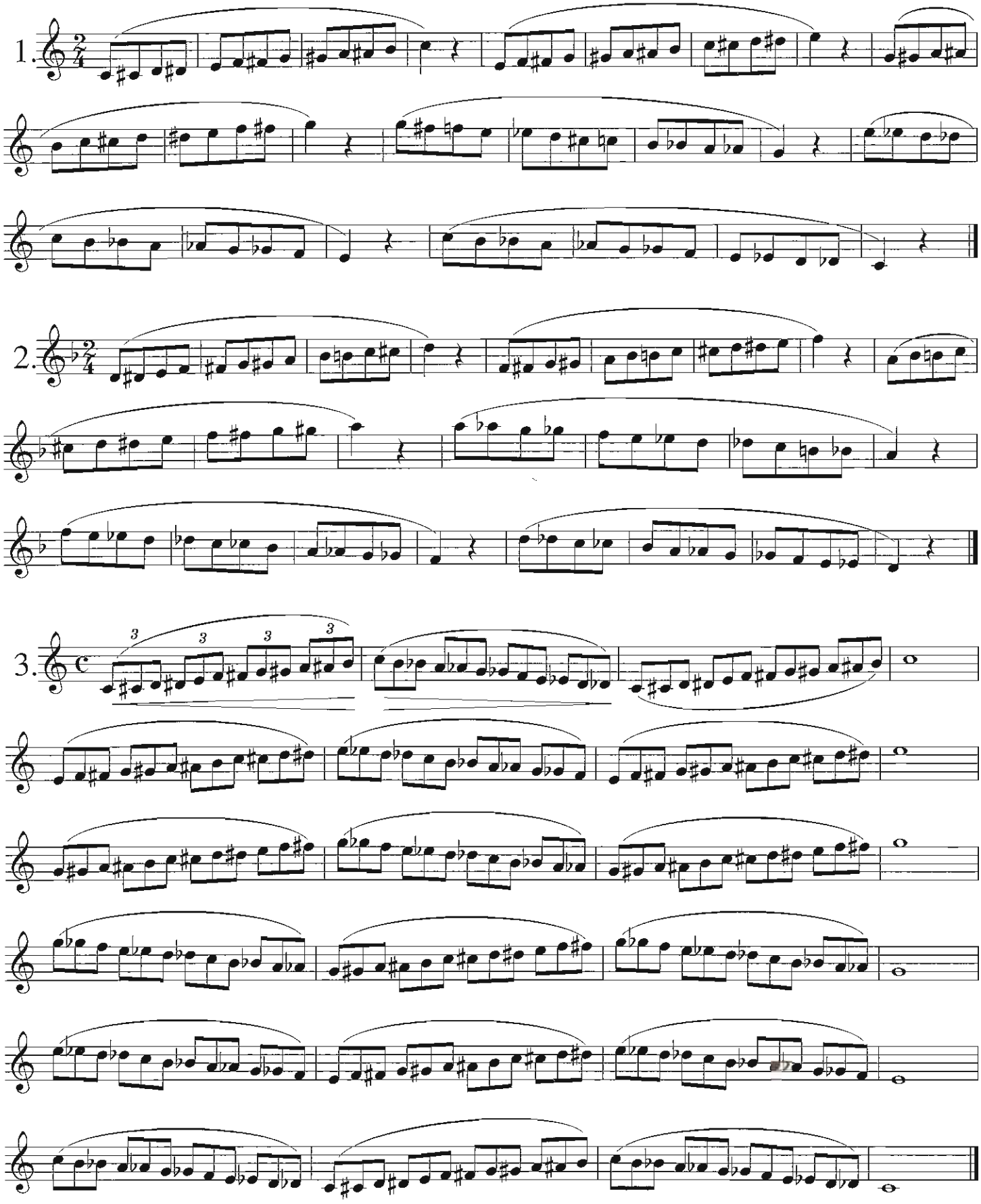
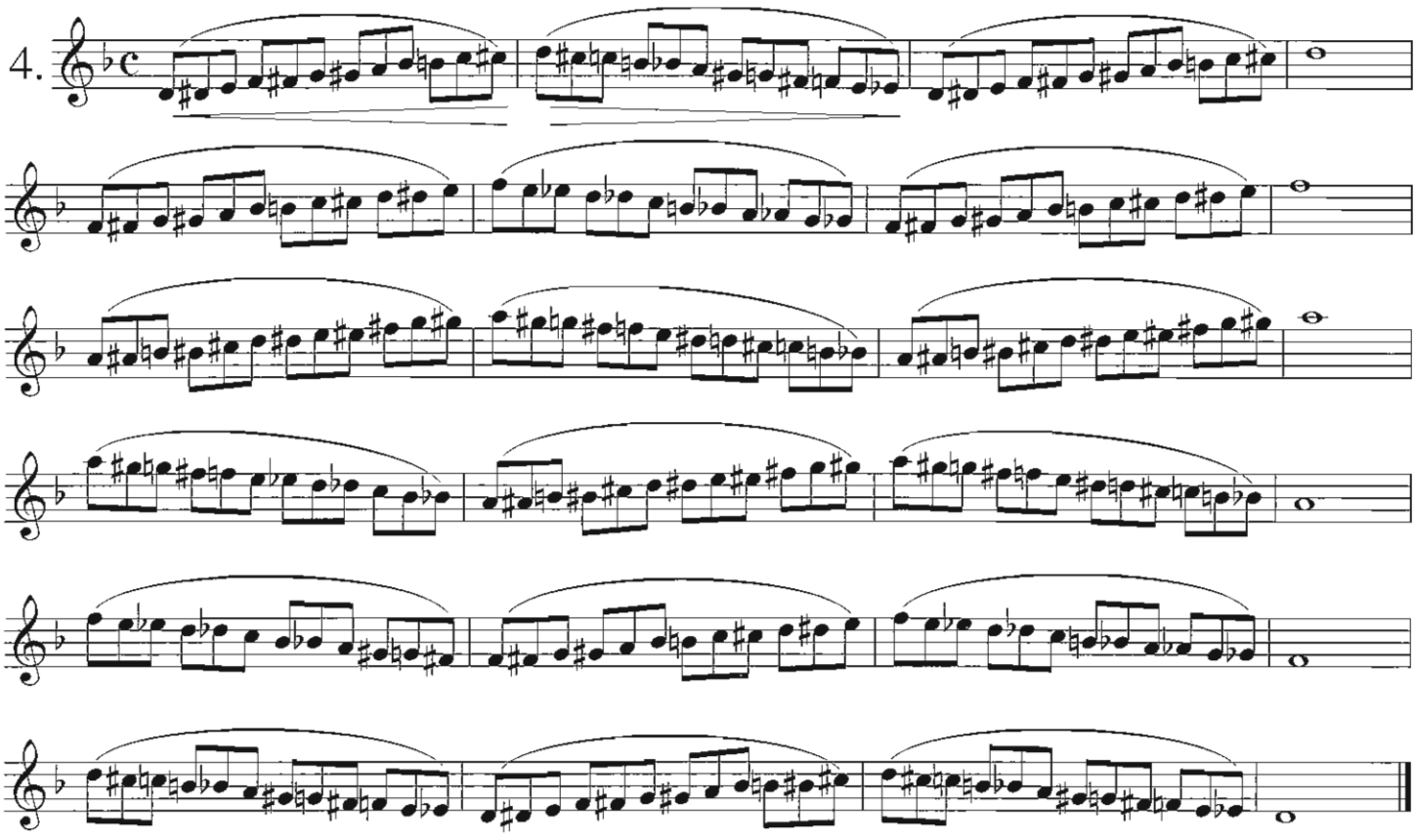
Chromatic Scales

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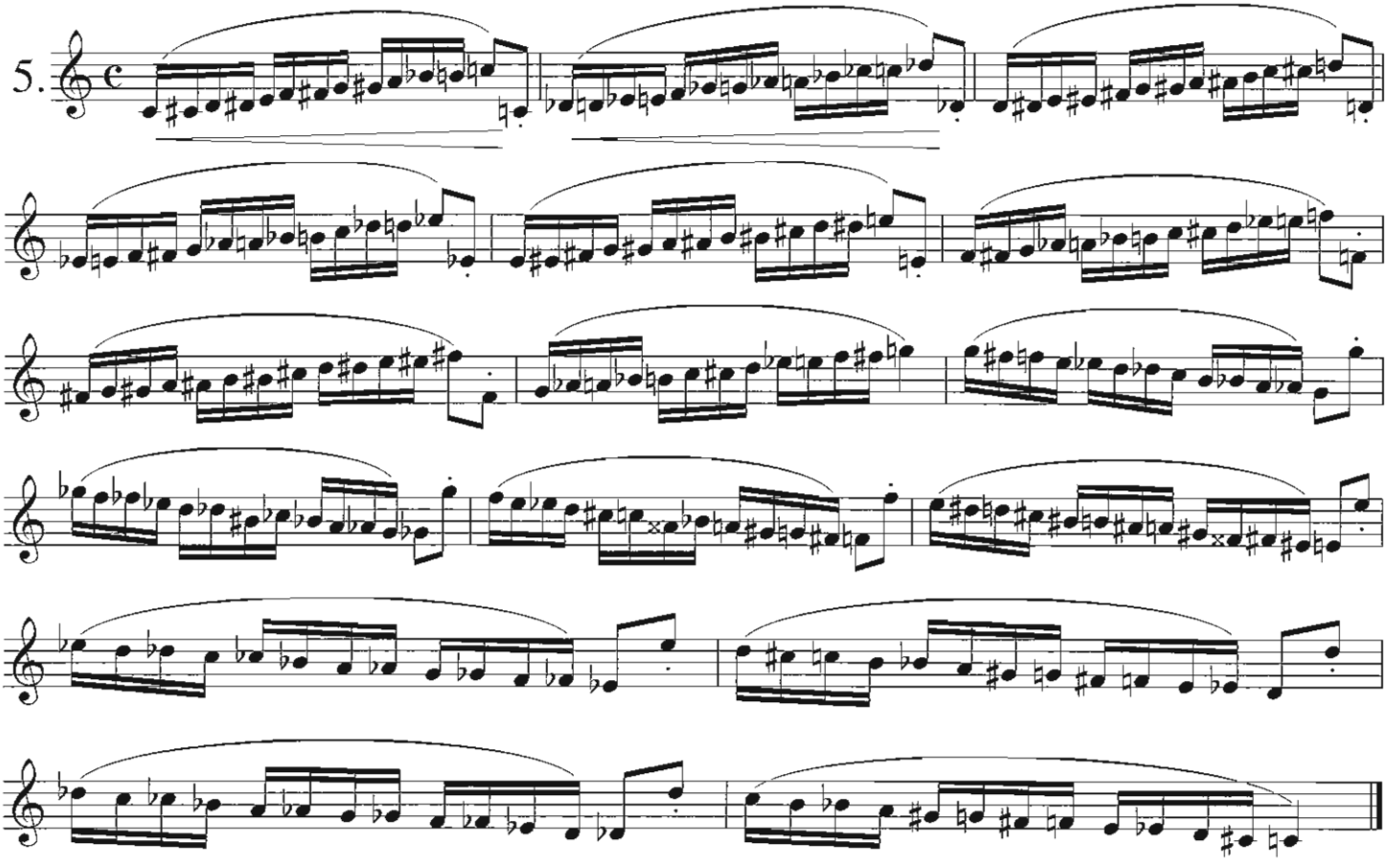
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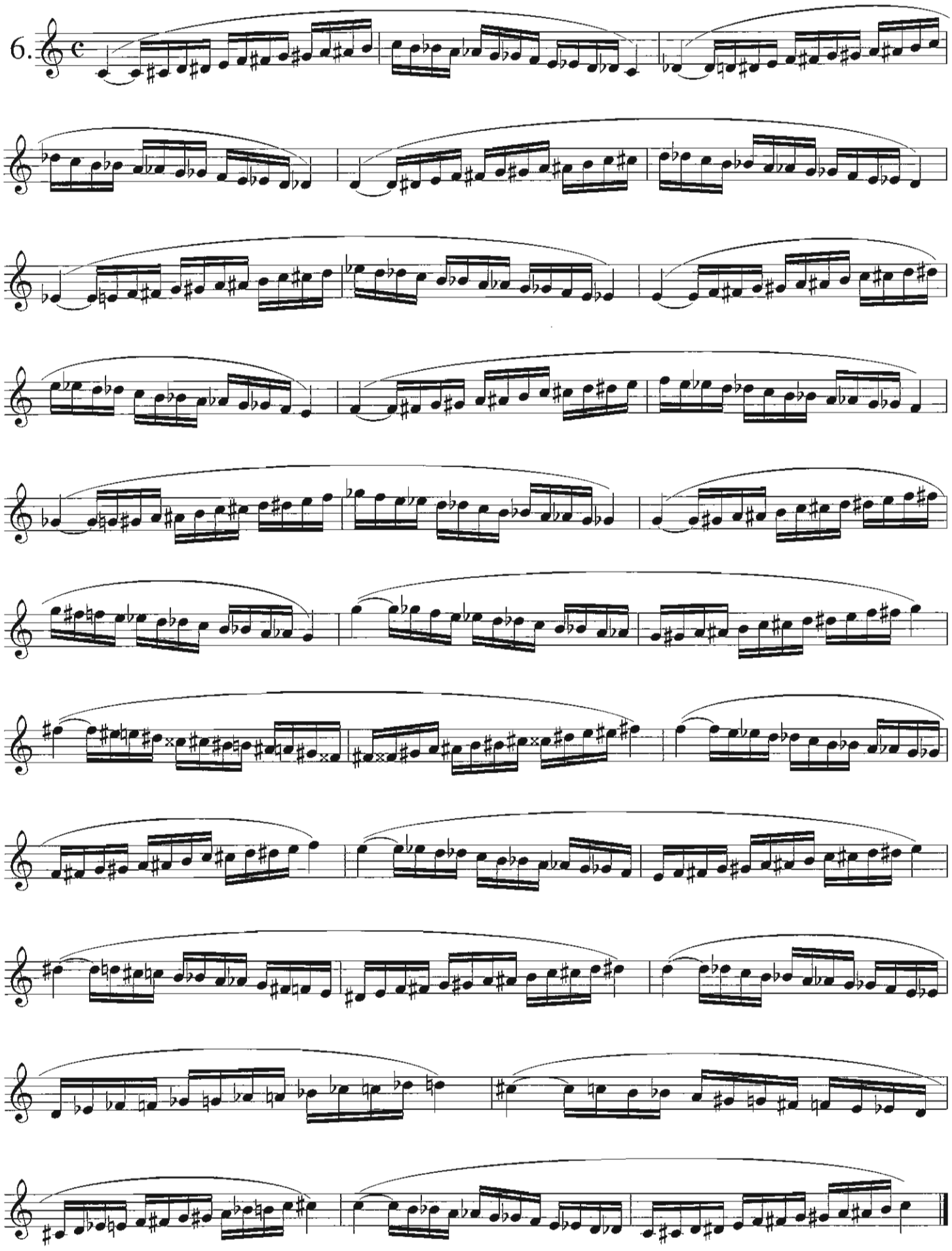
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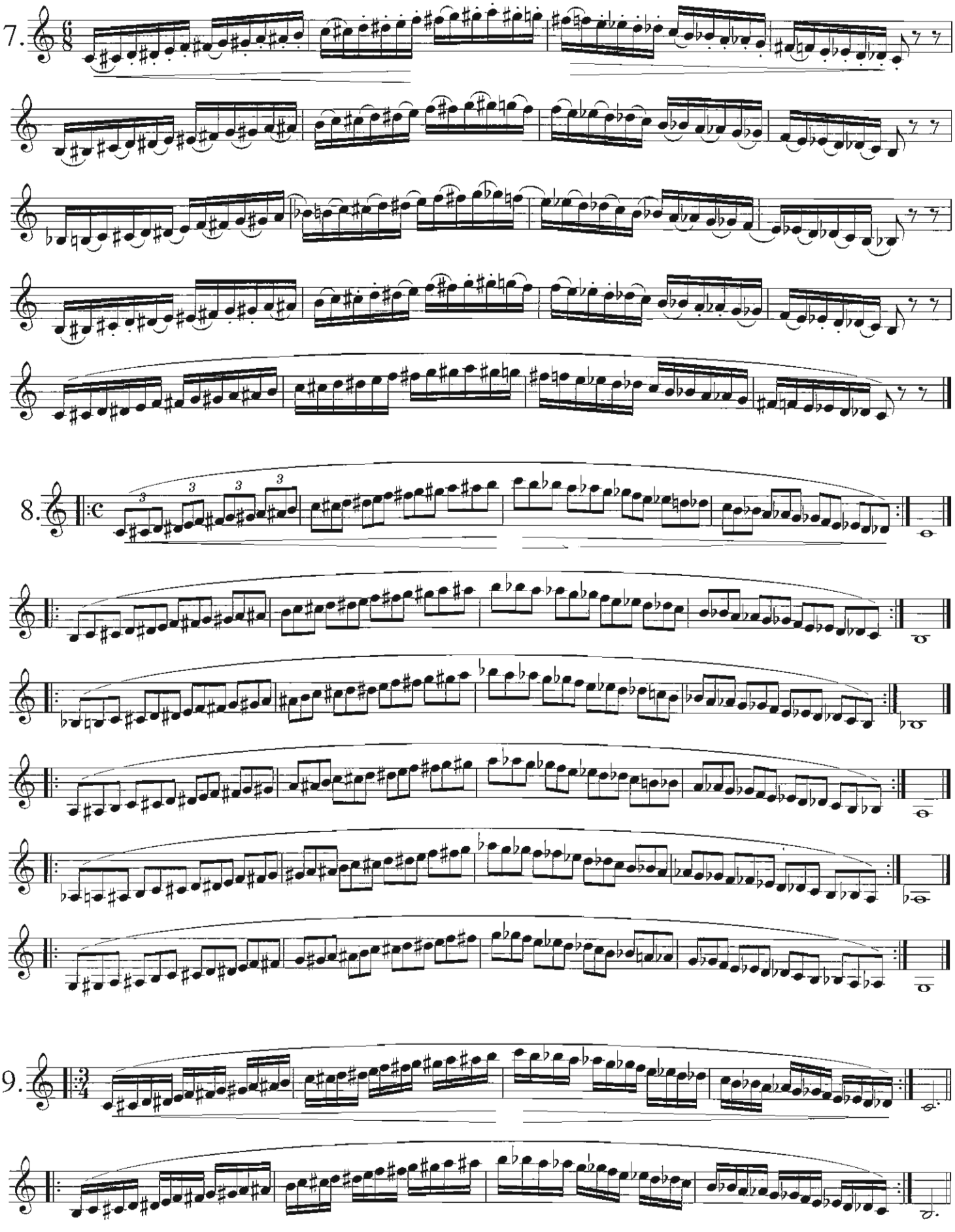
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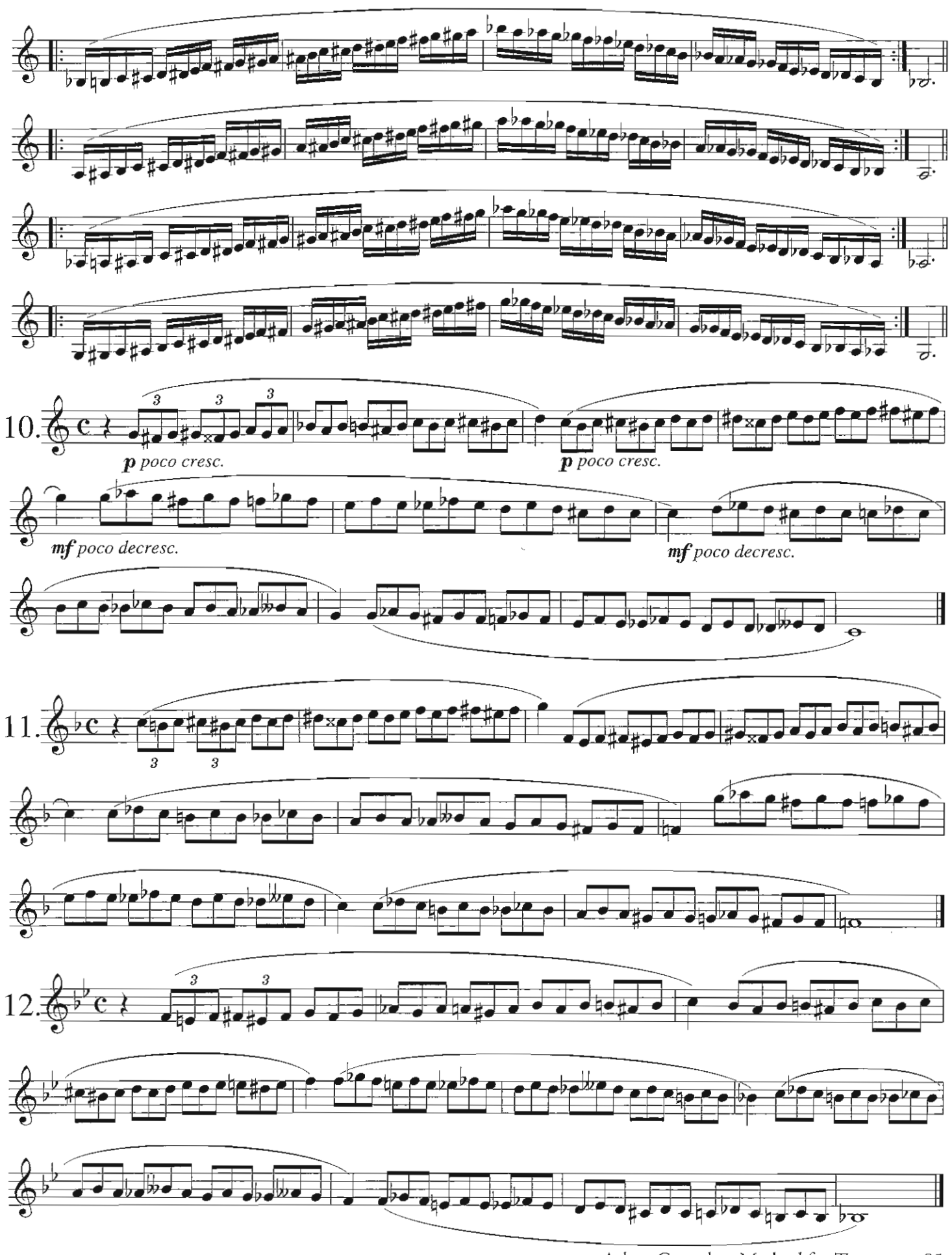
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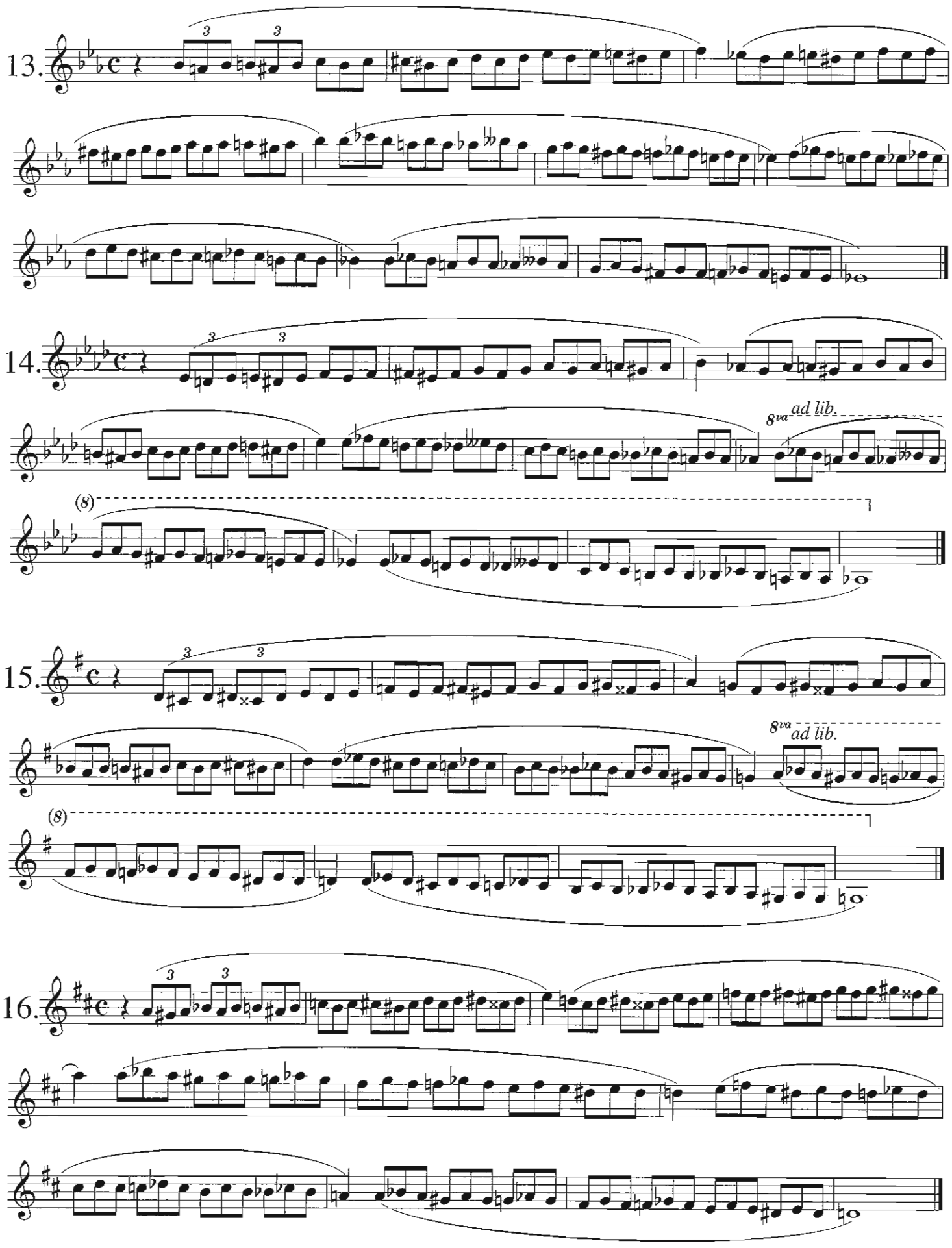
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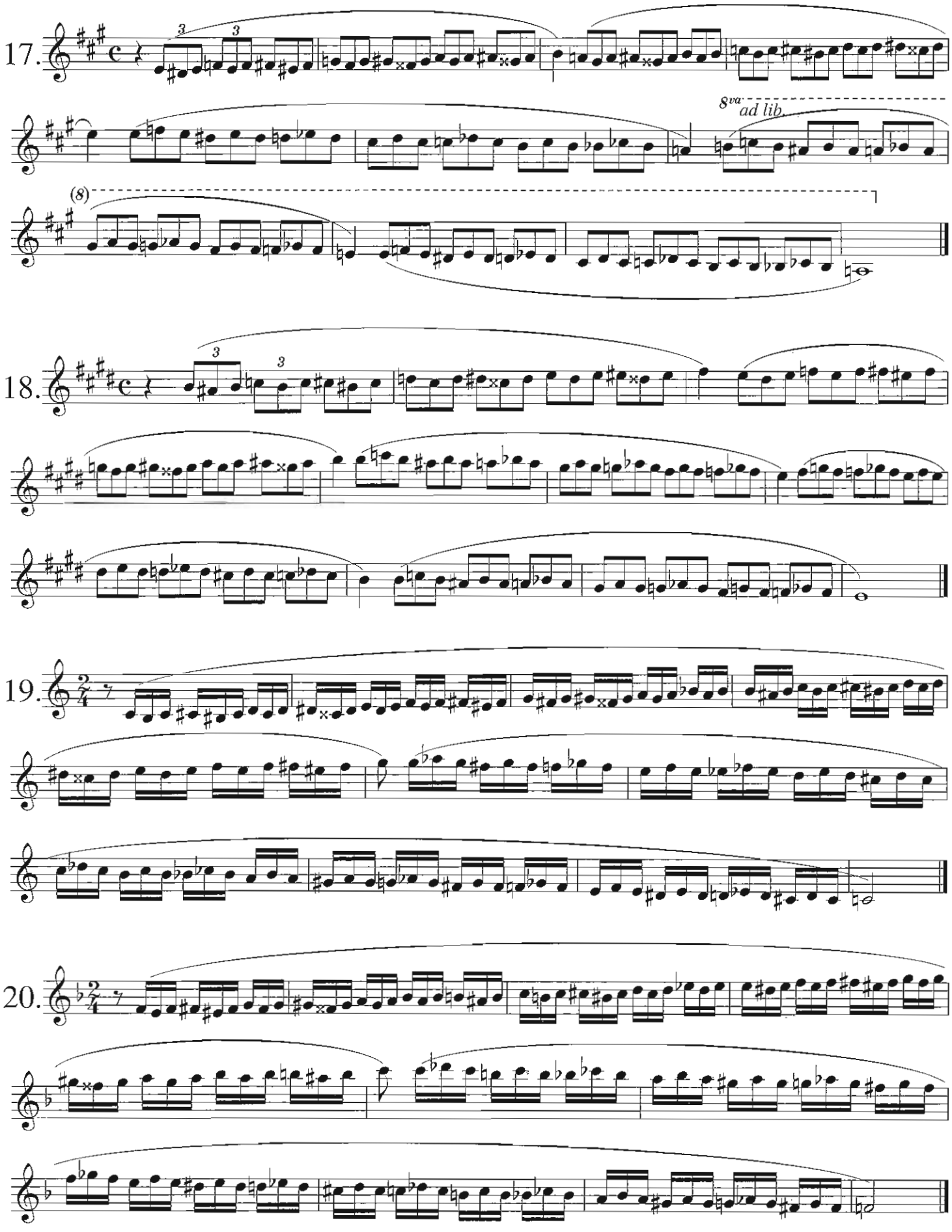
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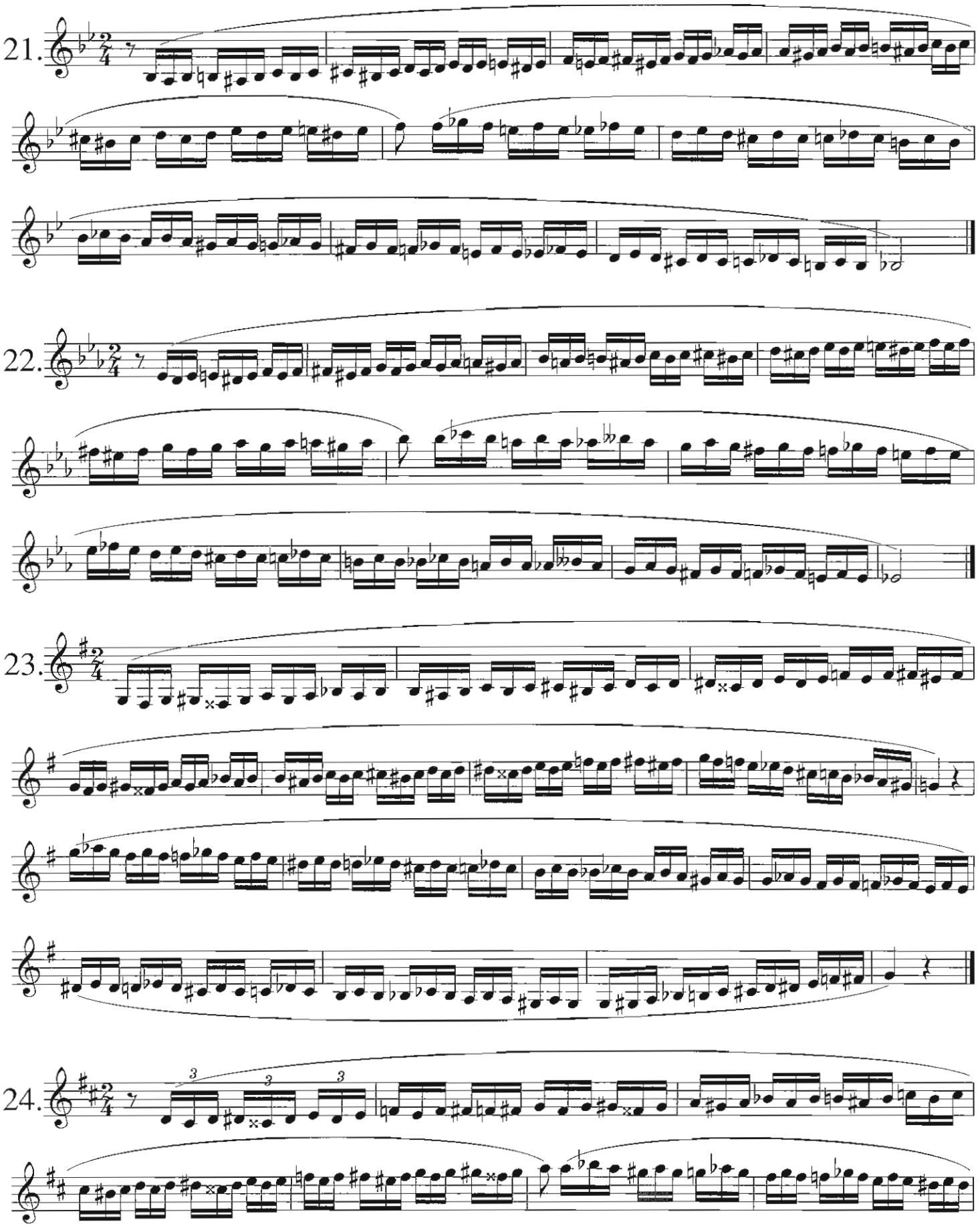
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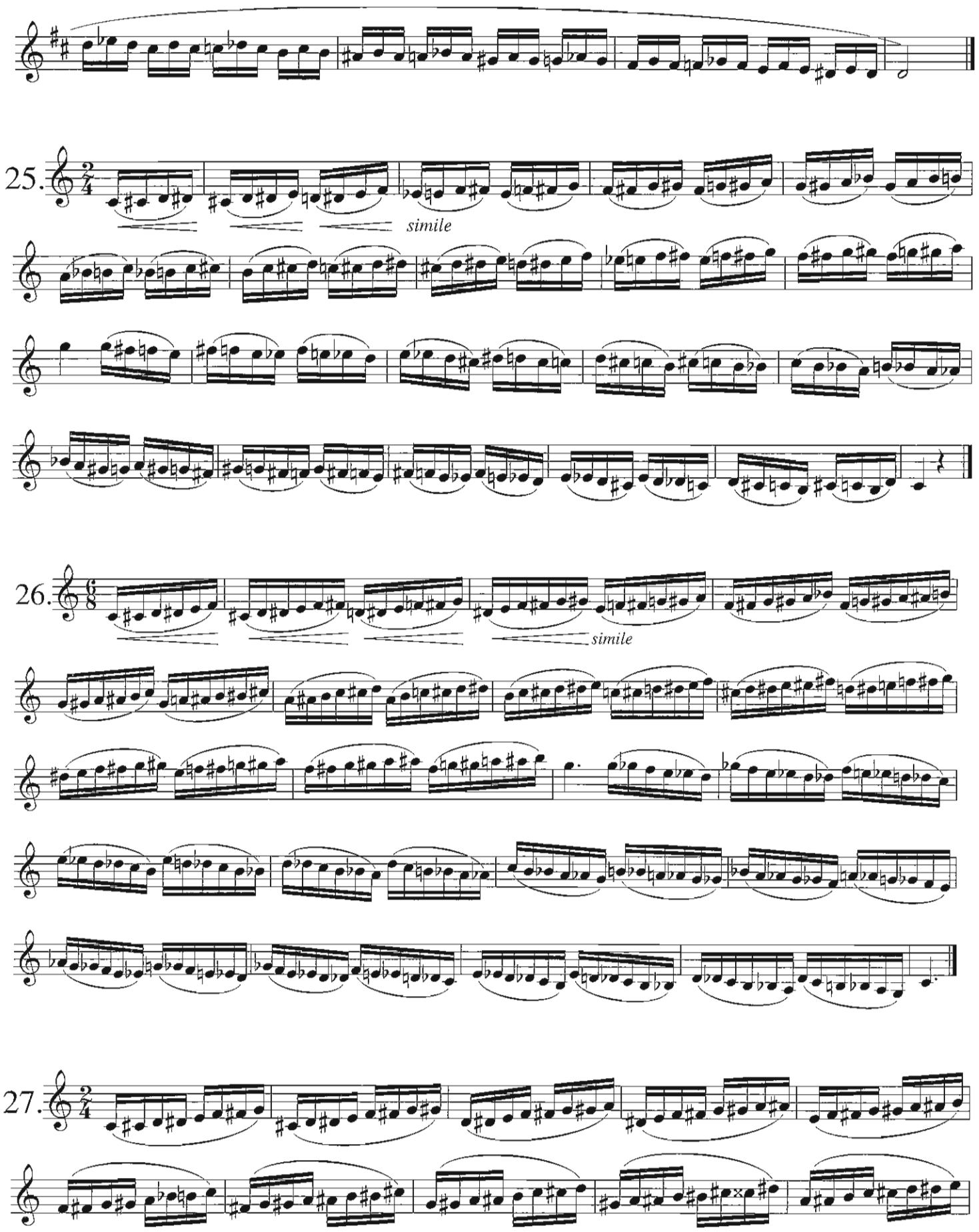
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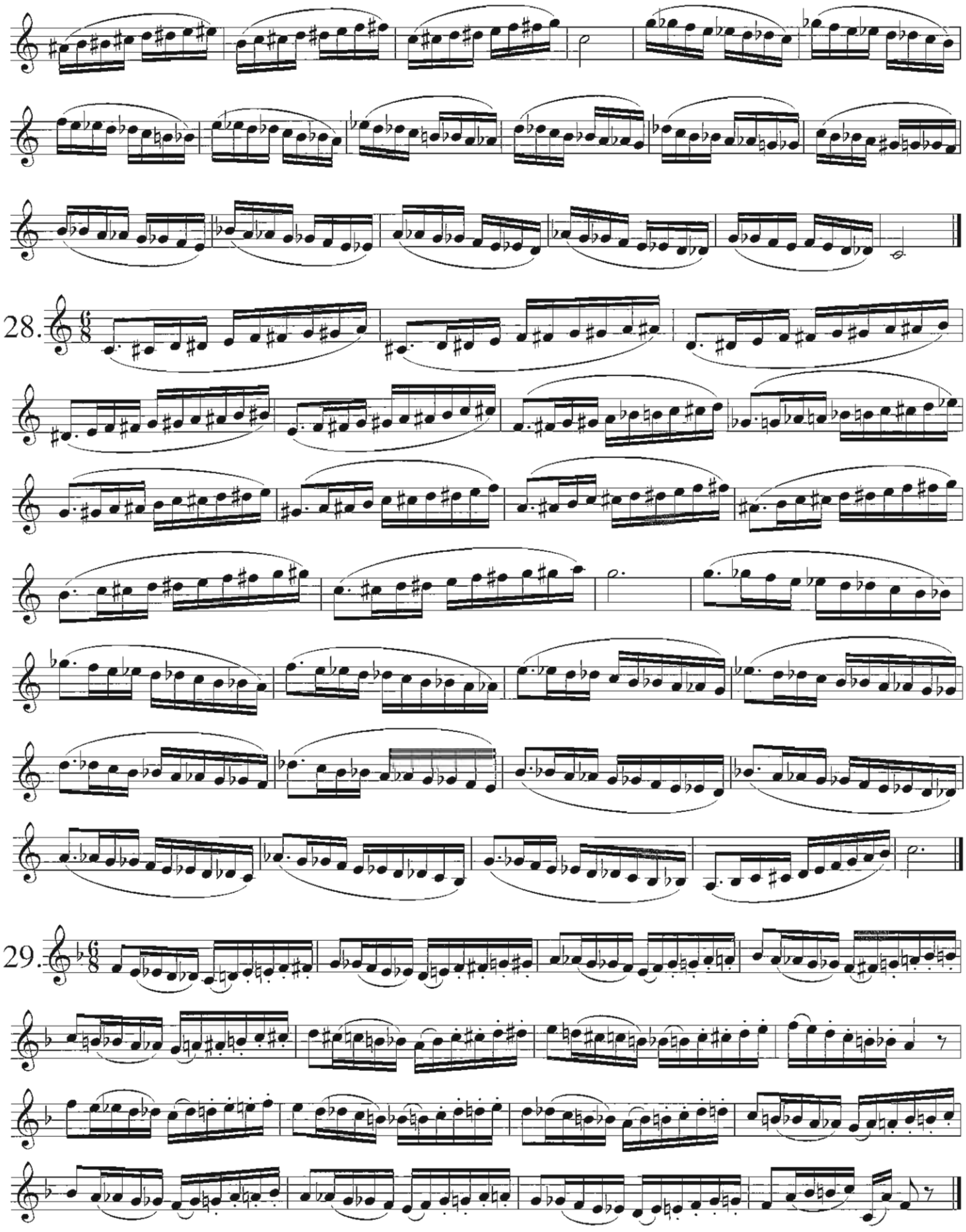
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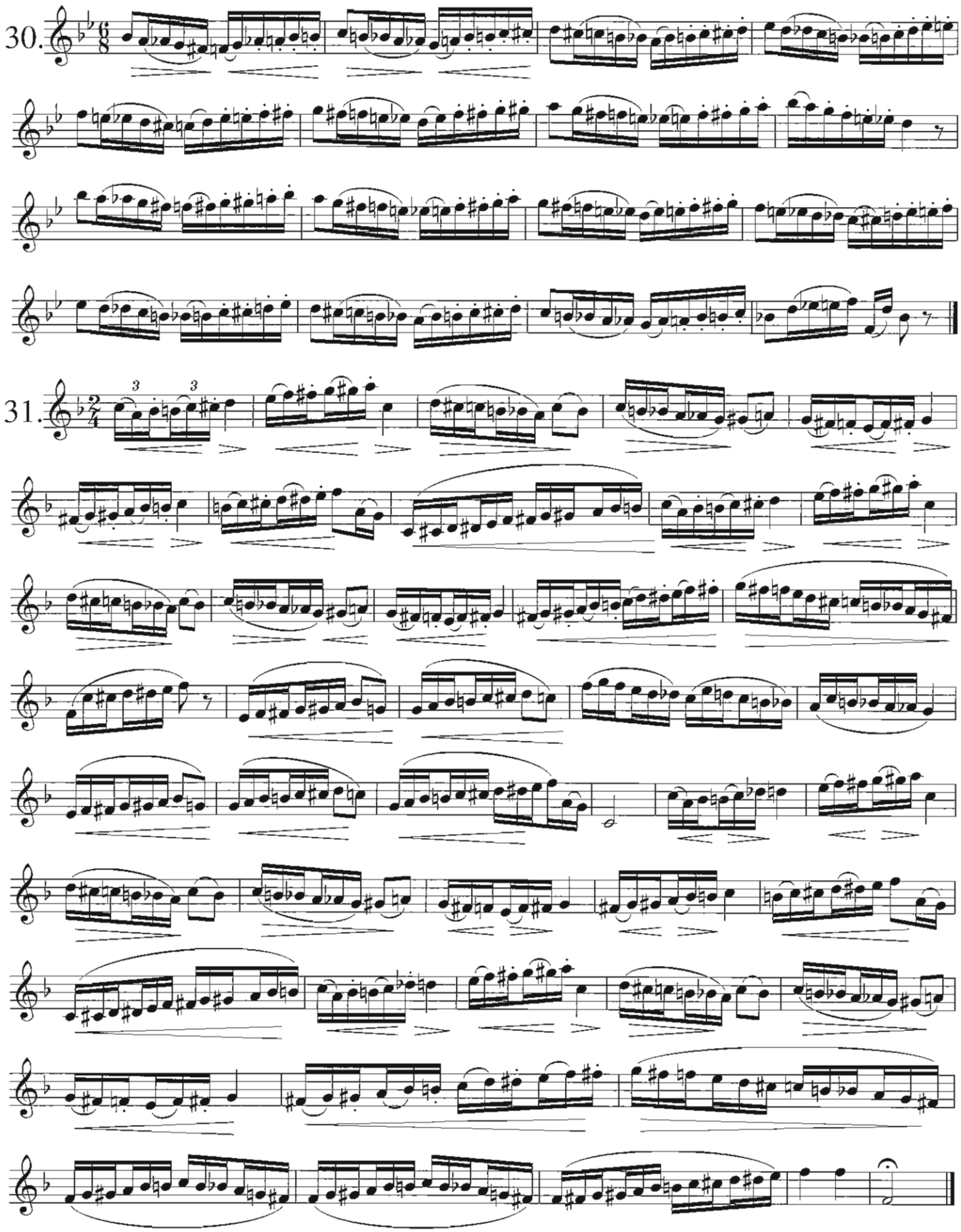
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ORNAMENTATION

Musical embellishments can really make a performance sound mature and professional as well as interesting. The first material in the ornamentation section of the Arban *Method* may be considered preparatory drills leading to the technical control necessary to perform excellent sounding ornamentation. The rhythmic explanation of the ornamentation markings is quite clear and should be practiced slowly to insure accuracy. Take the maximum time possible with the fastest notes. Create a big sound on the smallest grace notes.

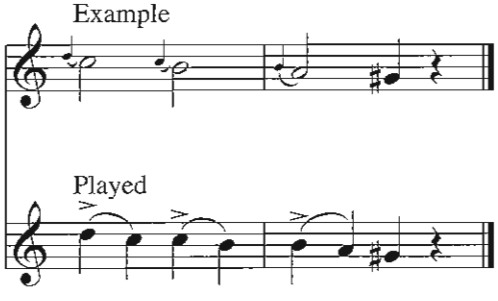
Always endeavor to arrive at the resolution note of the trill, gruppetto (or turn) and grace note groupings at exactly the right moment—no matter if the tempo is steady or involves a retard or lift. Embellishments should be treated as very important notes in the phrase and not as fast tiny secondary notes. Clarity is important. Ornaments deserve good support, nice sound and clear finger technique.

The original Arban text is both accurate and charming in style. Note Arban's admonitions to play ornaments with taste and his suggestion to avoid over-using them. Understanding how to interpret written ornaments is a very important element in performing solo repertoire at a professional level. If in doubt, re-read this section of text to confirm the correct execution of these ornamentation markings. — *A. Vizzutti*

The purpose of the 88 studies in this section is to prepare the student for performing grace notes and other ornaments. These studies should be practiced slowly in order to accustom the lips and fingers to play in perfect coordination with each other.

All the lessons have been specifically designed to serve as studies for all the different types of grace notes: appoggiatura, long and short; portamento; double appoggiatura; turn; trill; and mordent. It is advisable, however, to avoid abusing them in practice, since an excess of ornaments is always in bad taste.

The Simple or Long Appoggiatura



The long appoggiatura is a grace note which does not form part of the harmony and which receives half the value of the following note (the main note), if that value is divisible by two.

The long appoggiatura may be placed above or below any note. If placed above, the long appoggiatura forms either a whole step or a half step with the main note. If below, it always forms a half step with the main note.

In music of the old masters [from the 17th century to early 19th century], the long appoggiatura was indicated by a small grace note which took its value from the note immediately following it. But at present [from the 1830's on], in order to standardize its performance, the long appoggiatura is written out as a normal-sized note with the exact value that should be played. This notation is much more consistent and easier to follow (see studies #44 - 47).

The Short Appoggiatura or Grace Note

The short appoggiatura is a grace note which derives its value from the following or main note. It is usually found in fast tempos. Also, its attack should be accented so that the short appoggiatura has slightly greater force than the main note. If placed above the main note, the short appoggiatura is either a whole step or a half step away from the main note. If below, it is always a half step away from the main note (see studies #48 - 54).

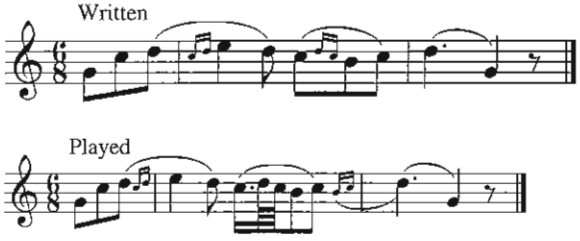
Portamento

The portamento is a grace note which is, in fact, merely the repetition of a note which the player desires to connect to another by slurring. This type of ornament must not be abused. When judiciously employed, it is highly effective. But usually it is much better to slur from one note to another without using this type of grace note (see studies #55 - 59).

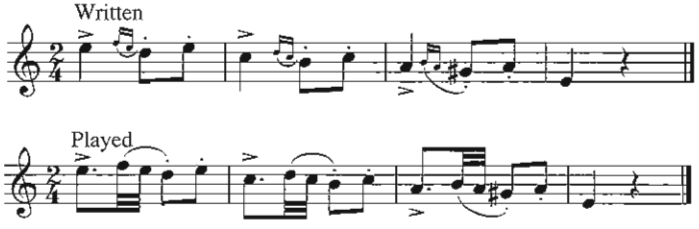
Double Appoggiatura

There are two types of double appoggiatura. The first type consists of two grace notes which approach the main note from the same direction, beginning a third above or below the main note.

Example ascending:



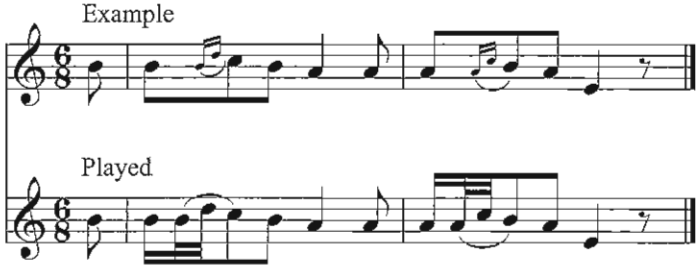
Example descending:



The first type of double appoggiatura should take its value from the note which follows it, and not from the preceding note (see studies #36 - 38).

The second type of double appoggiatura consists of an upper and a lower grace note which approach the main note from opposite directions.

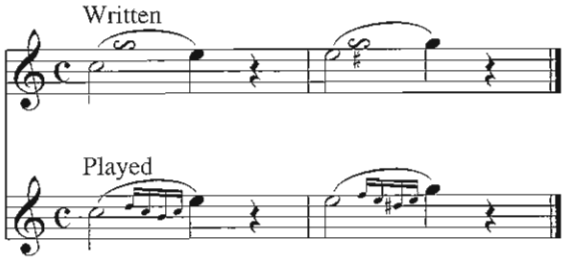
The second type of double appoggiatura should take its value from the preceding note and not from the note which follows it (see studies #39 - 43).



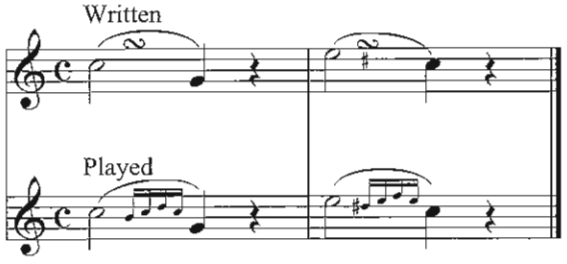
The Turn (Gruppetto)

Studies #1 - 23 are designed to prepare the student for playing the turn. The turn consists of a group of grace notes revolving around a main note. It is necessary to give as much value to the upper and lower grace notes of the turn as to the note which serves as the pivot.

The Four-Note Turn



There are two types of four-note turn. The first is written and played as shown: Here in its normal position, the loop begins its curl from above, which indicates that the upper grace note is played first. The lower grace note should always form a half-step with the main note, indicated by placing an accidental beneath the sign. The upper grace note may form either a whole step or a half step with the main note, depending on the tonality of the music.

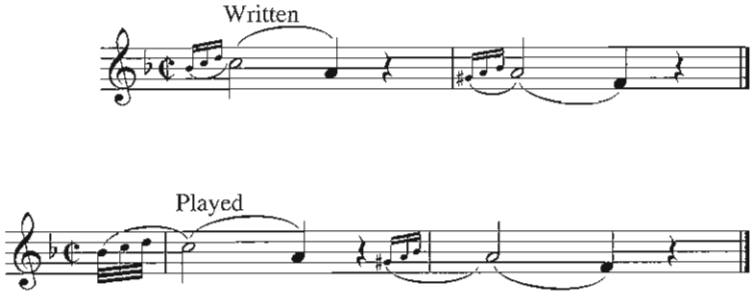


The second type of four-note turn is written this way:
Here, in its inverted position, the loop begins its curl from below. This indicates that the lower grace note is played first.

This, at any rate, is the proper way to write such passages. Unfortunately, these details are presently neglected by composers and are left to the player's discretion (see studies #24 - 31).

The Three-Note Turn

There are two types of three-note turns: ascending and descending. In either case they consist of a minor or a diminished third, but never a major third.



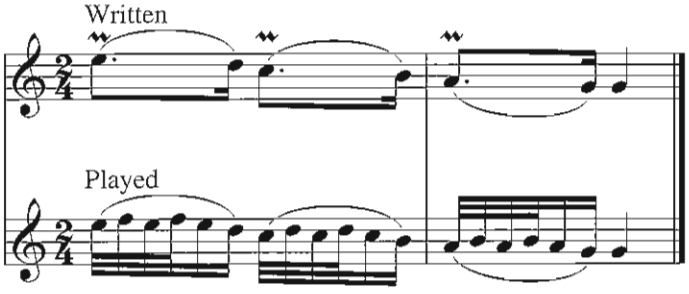
The value of the three-note turn is not usually taken from the main note which follows it, but more often from the preceding beat. The turn should be played very lightly, care being taken to attack the first grace note clearly (see studies #32 - 35).

The Trill

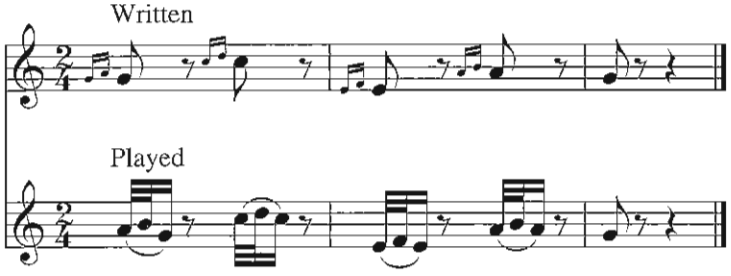
On valve instruments, the trill is the most difficult of all ornaments to produce. The only really tolerable trill on the cornet or trumpet is that if a half-step. However, the whole-step trill is also satisfactory. For the latter trill, be sure to press the valves down firmly so that each trill beat may be perfectly distinct. First, practice the preparatory studies #60 - 67 slowly and deliberately, as a means for producing a pure tone. Later on, practice the trill studies #68 - 80, making sure to follow the exact fingering indicated.

The Mordent

The mordent is nothing more than a shorter, quicker form of the trill. It requires neither preparation nor resolution. It is indicated by the following sign:



The mordent consisting of several trill beats is almost impracticable on the cornet. The player must, therefore, restrict himself to the mordent with one trill beat which is much easier to play and very graceful.



The mordent takes its rhythmic value from the note to which it belongs (see studies #81 - 88). — *J. B. Arban*

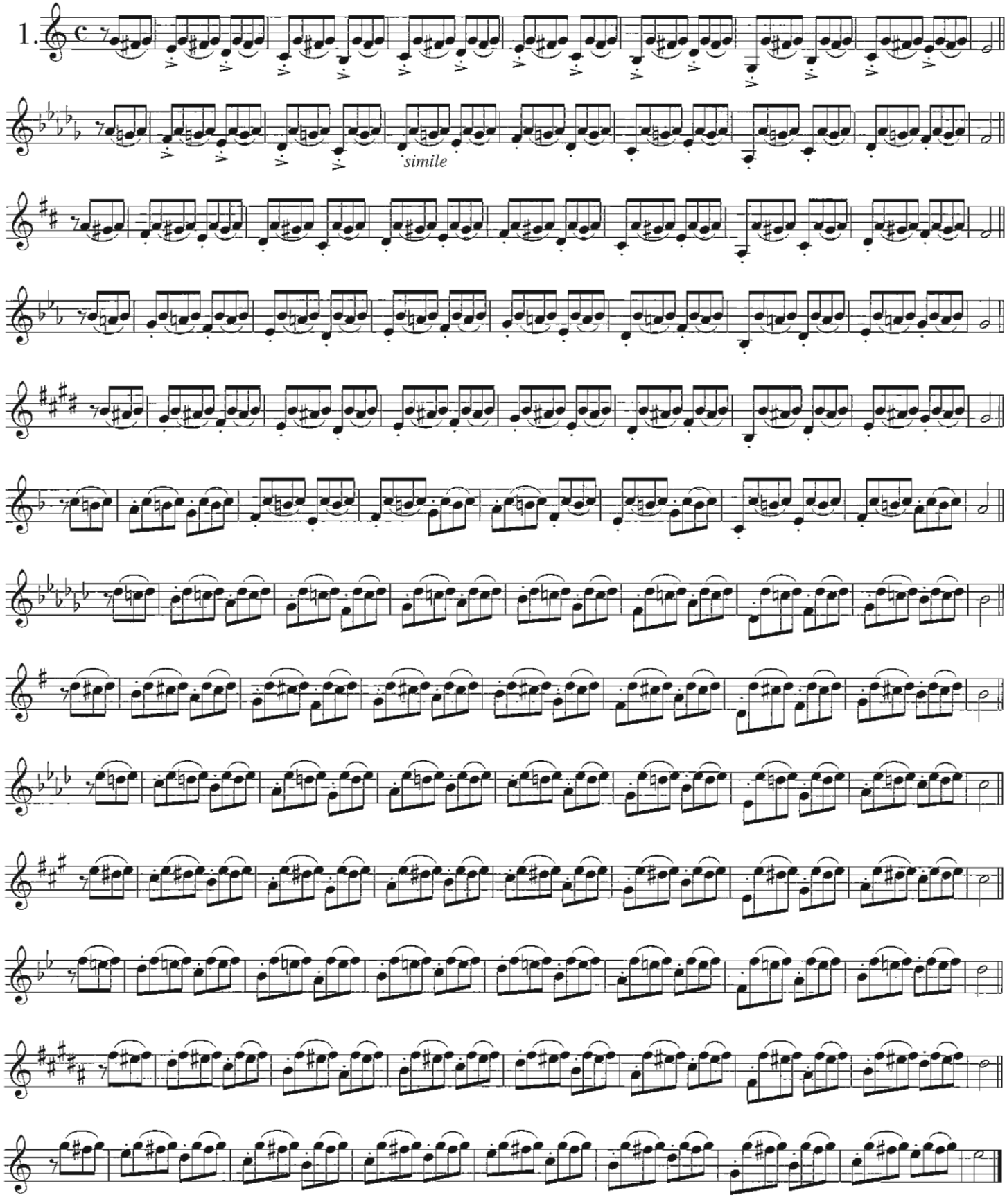
The Trill

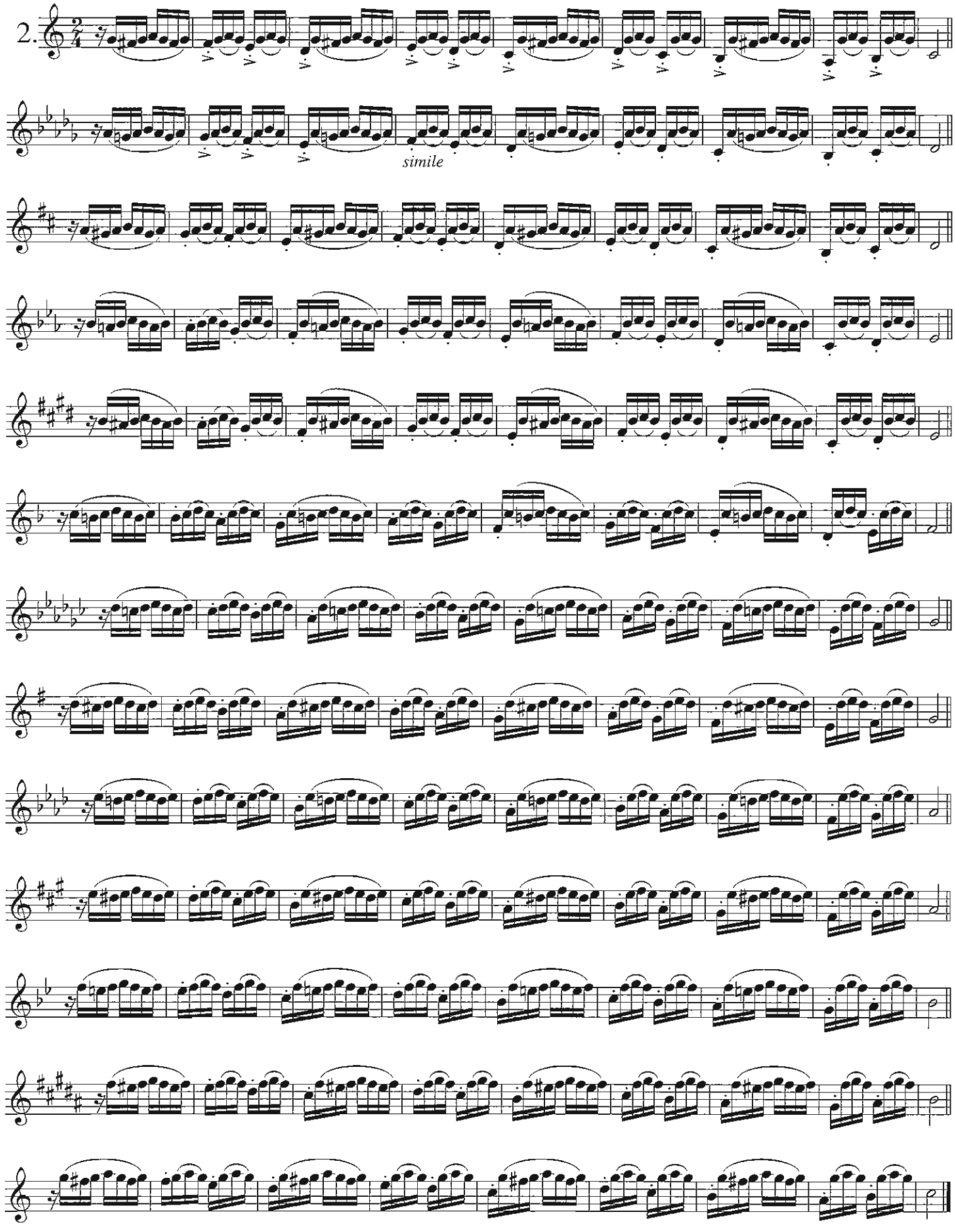
Practice the preparatory studies #60 - 67 slowly and deliberately to insure production of a pure and steady tone as you move between notes. Press the valves down firmly so that each trill beat will be distinct. Trills do not necessarily need to be lightning fast but rather reasonably quick and clear.

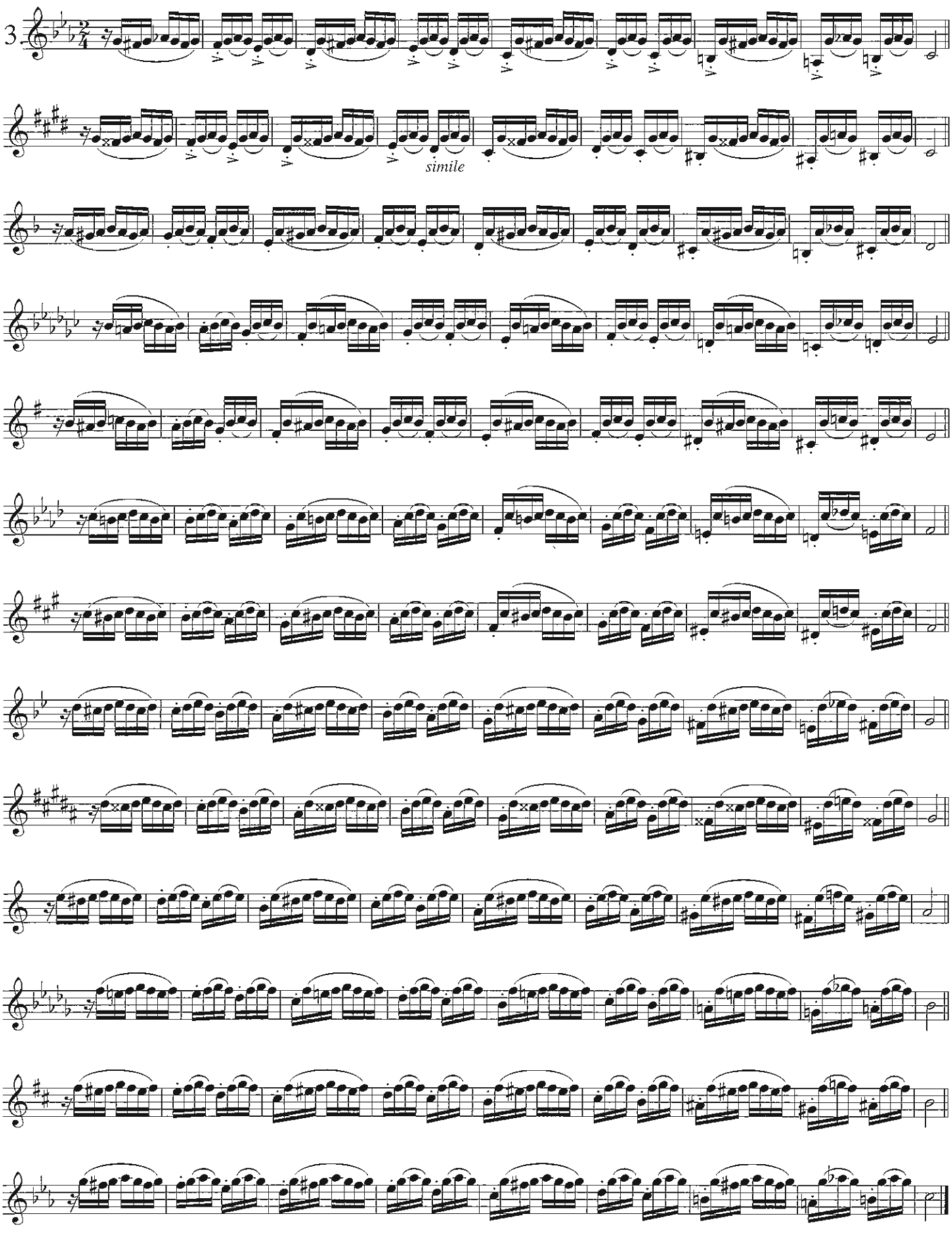
Whole-step and half-step trills often occur in our literature. The trill written without an accompanying accidental indicates movement between the note marked and the diatonic note above. Trills written with a flat mark indicate movement to the flatted note above. Similarly, a trill with a sharp mark requires movement to the sharped note above.

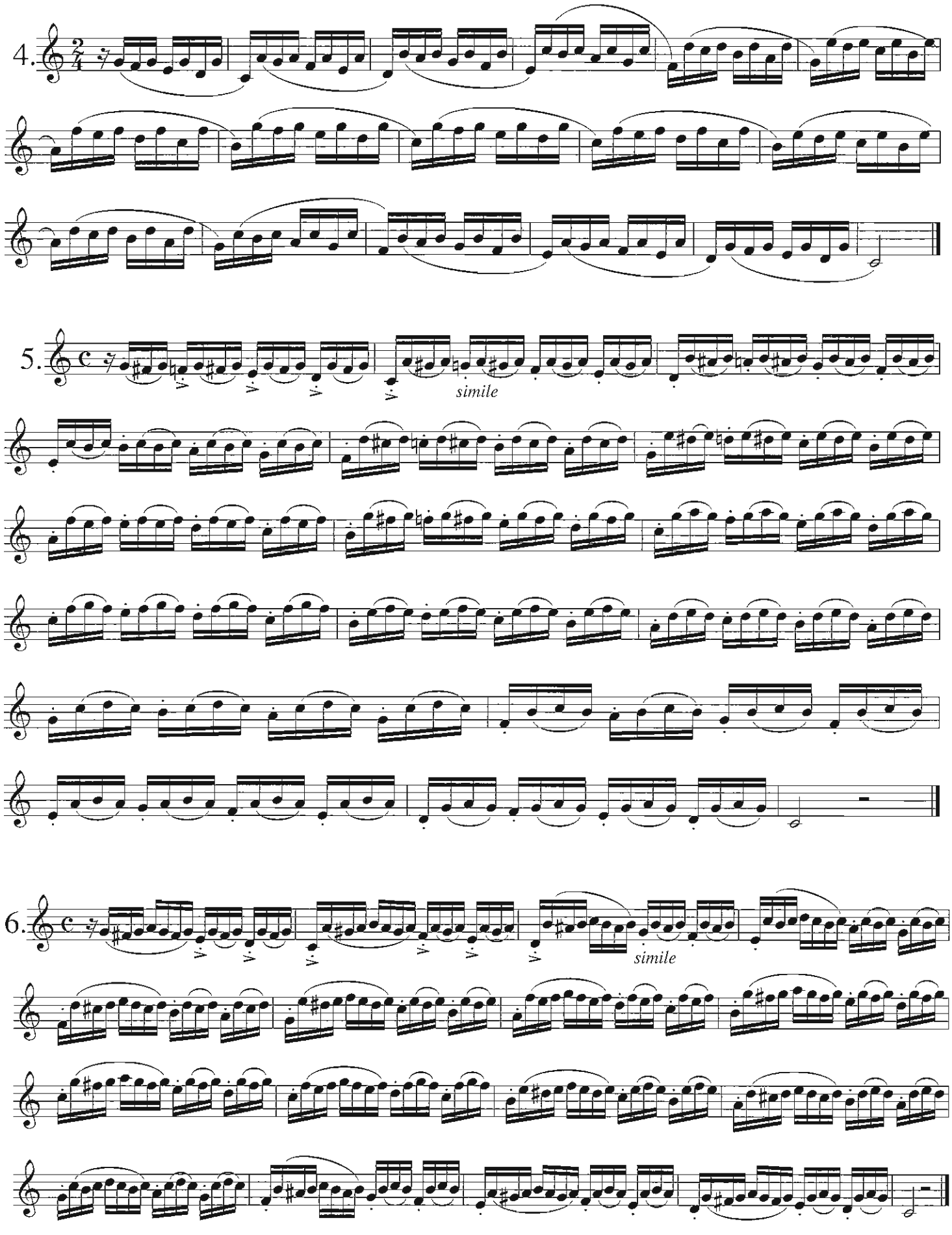
Trills vary drastically in difficulty based upon their range and interval. Using a substitute fingering is often extremely helpful. For example, low $E^{\flat}$ trilling to E natural is very difficult using the normal fingerings ([*2-3*] & [*1-2*]). Substituting 3rd valve for the [*1-2*] E fingering enables smooth and fluid motion for the trill. In order to master the trill, both regular and substitute fingerings should be practiced. — *A. Vizzutti*

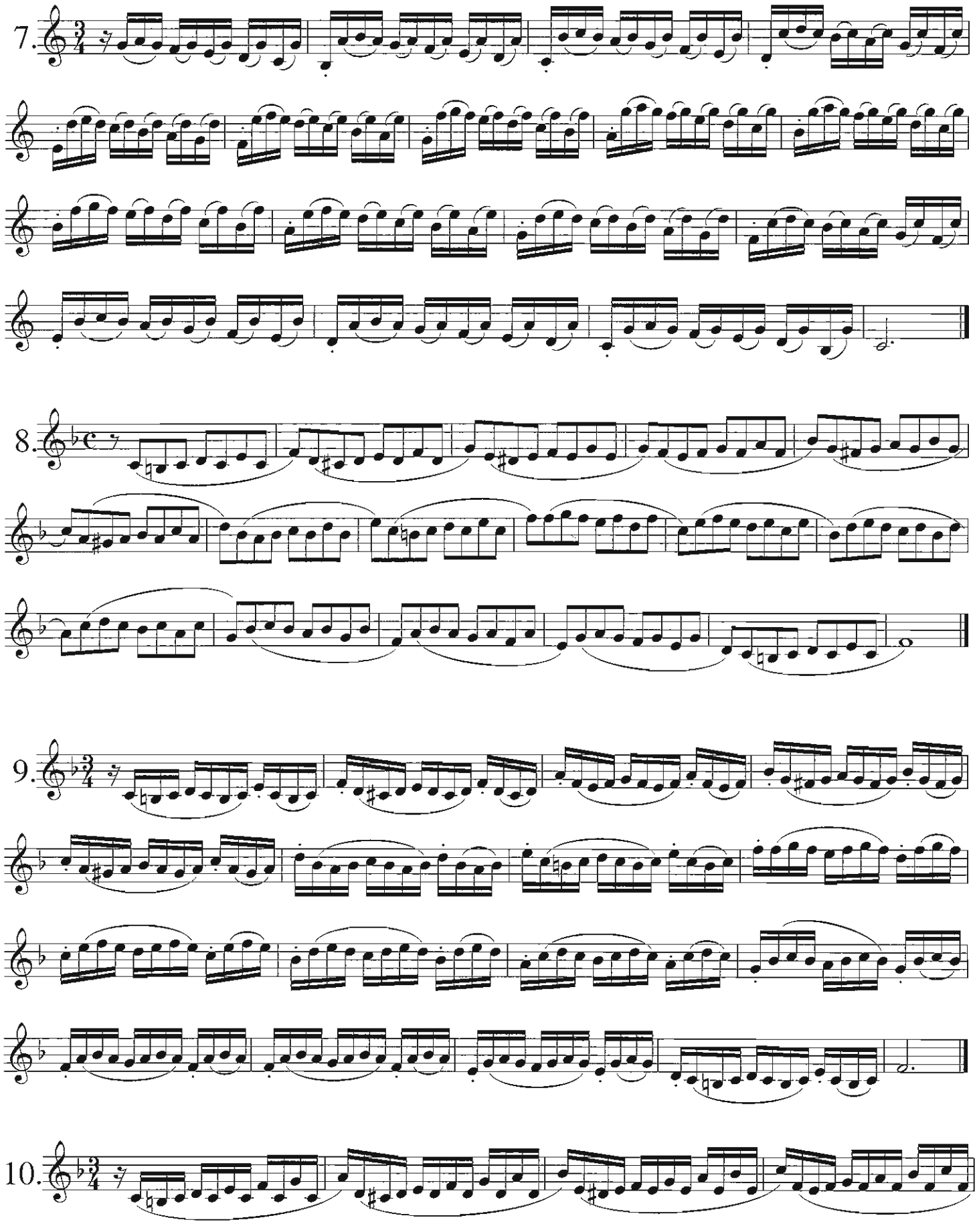
Preparatory Exercises on the Turn

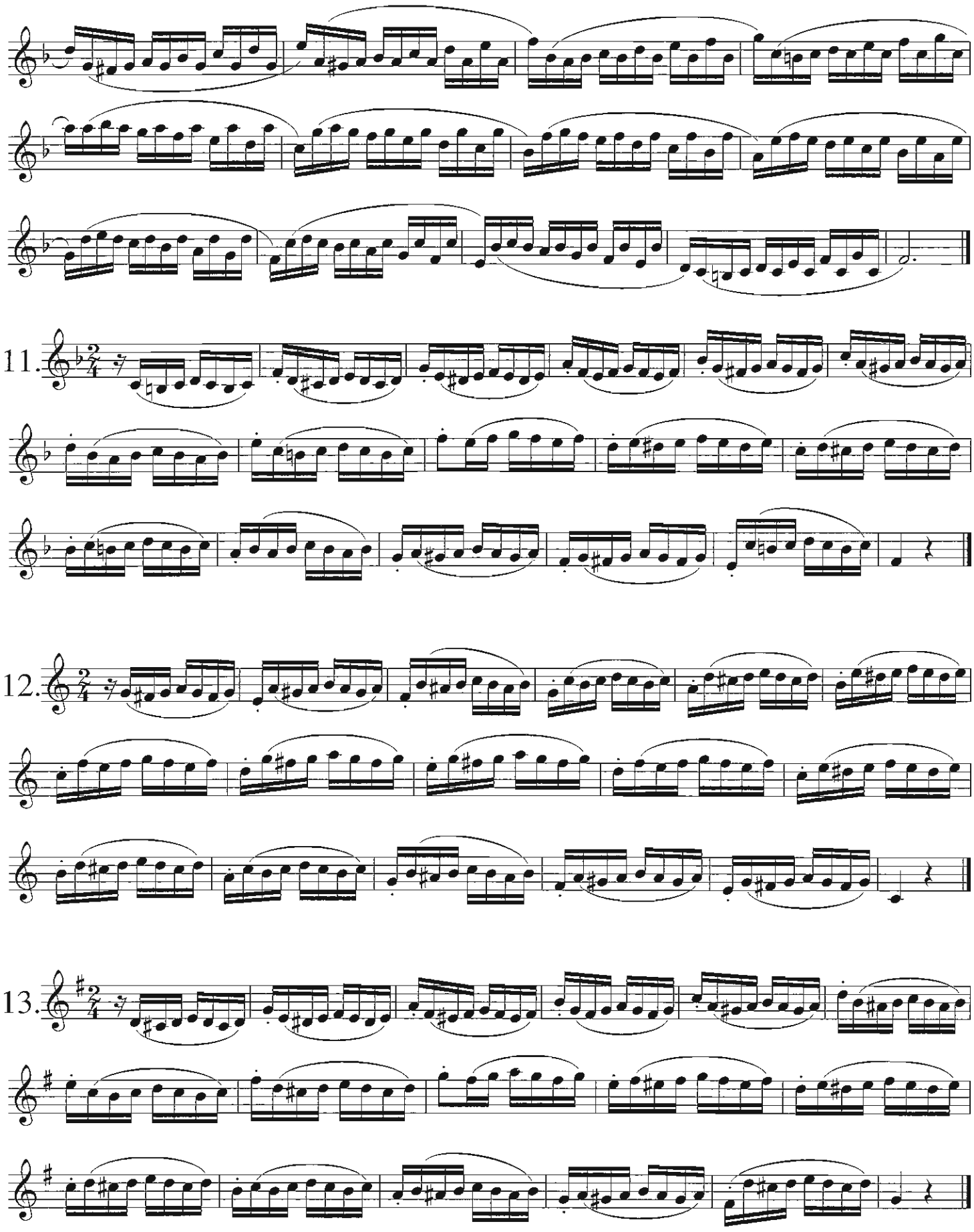


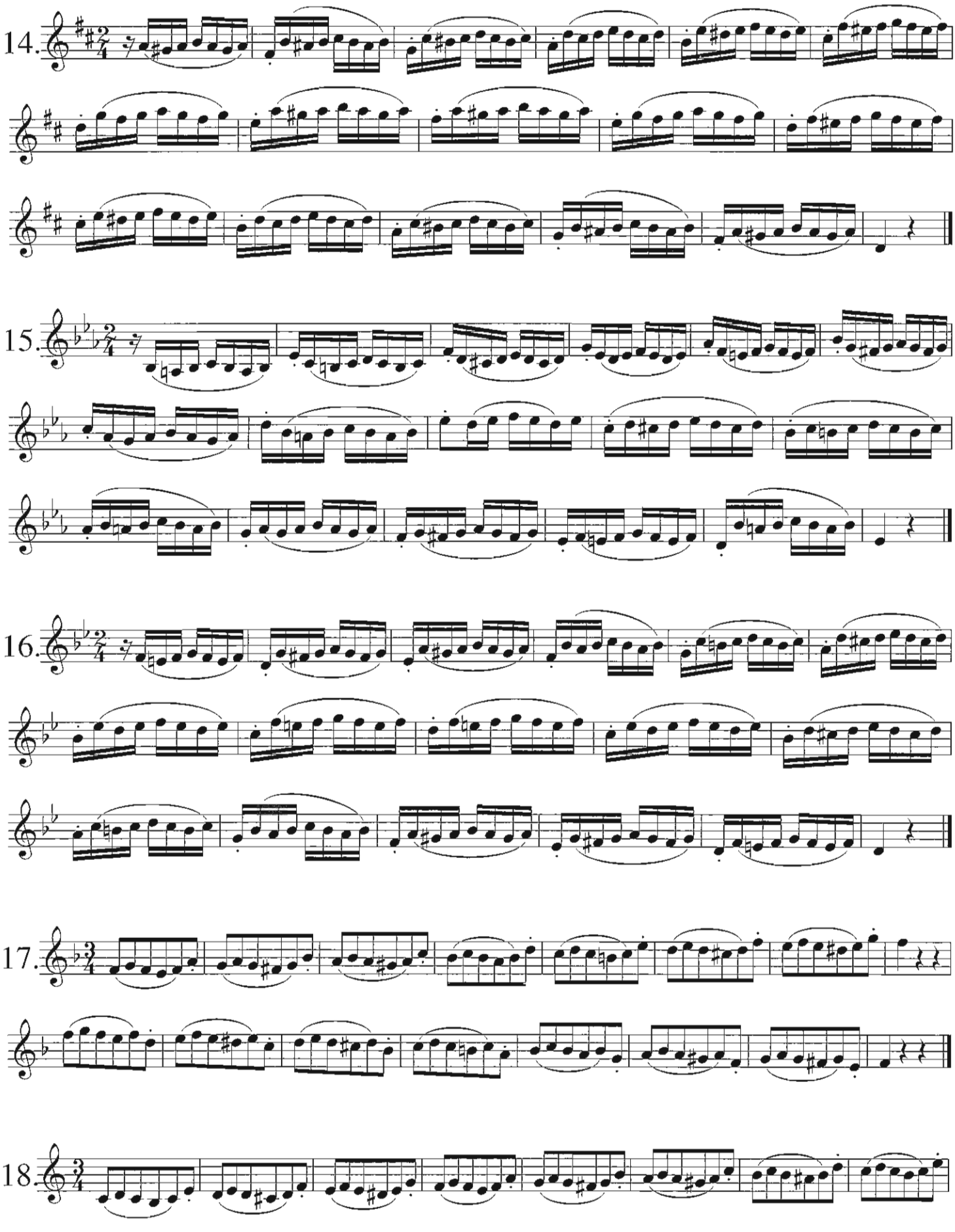

2.
simile

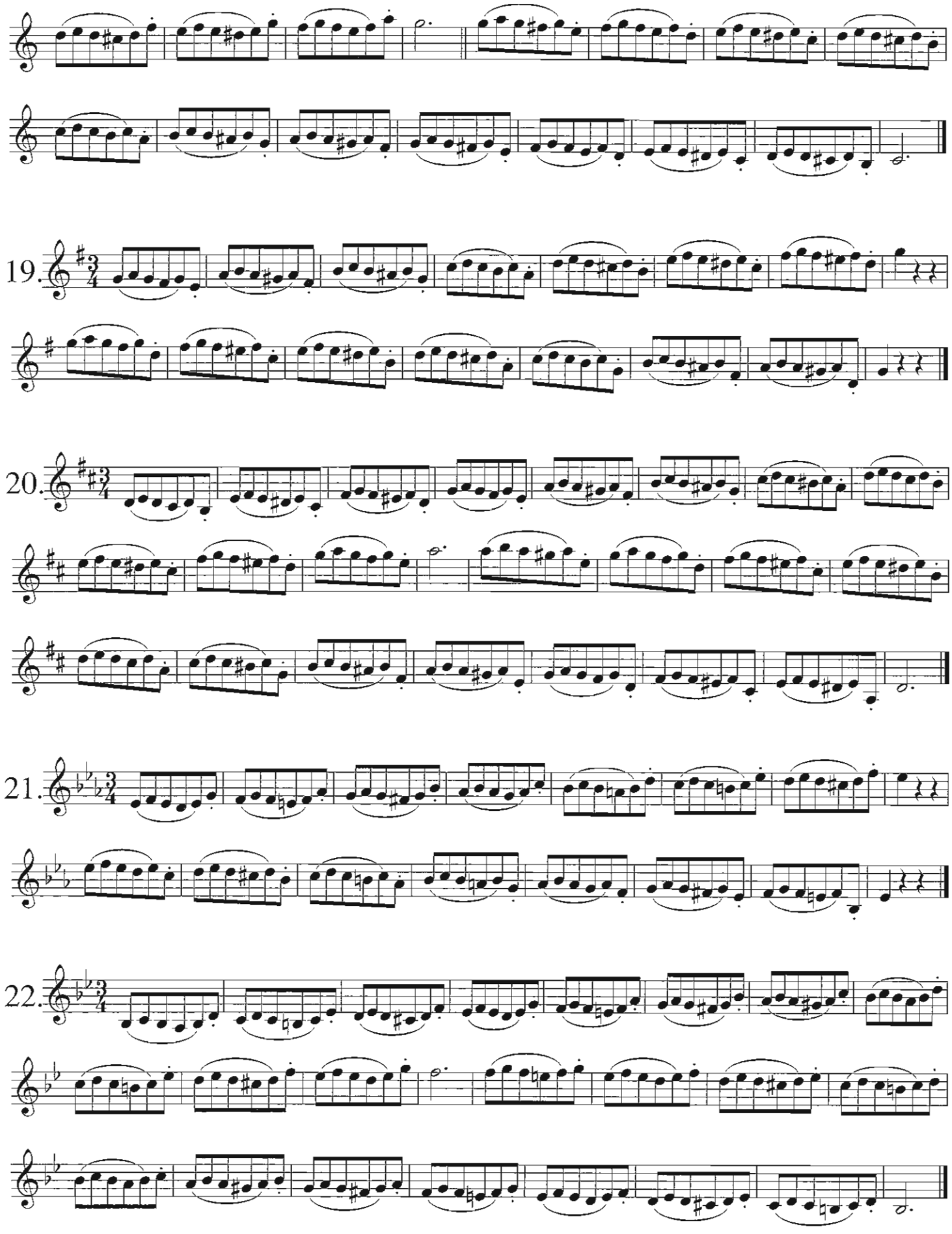

3
simile

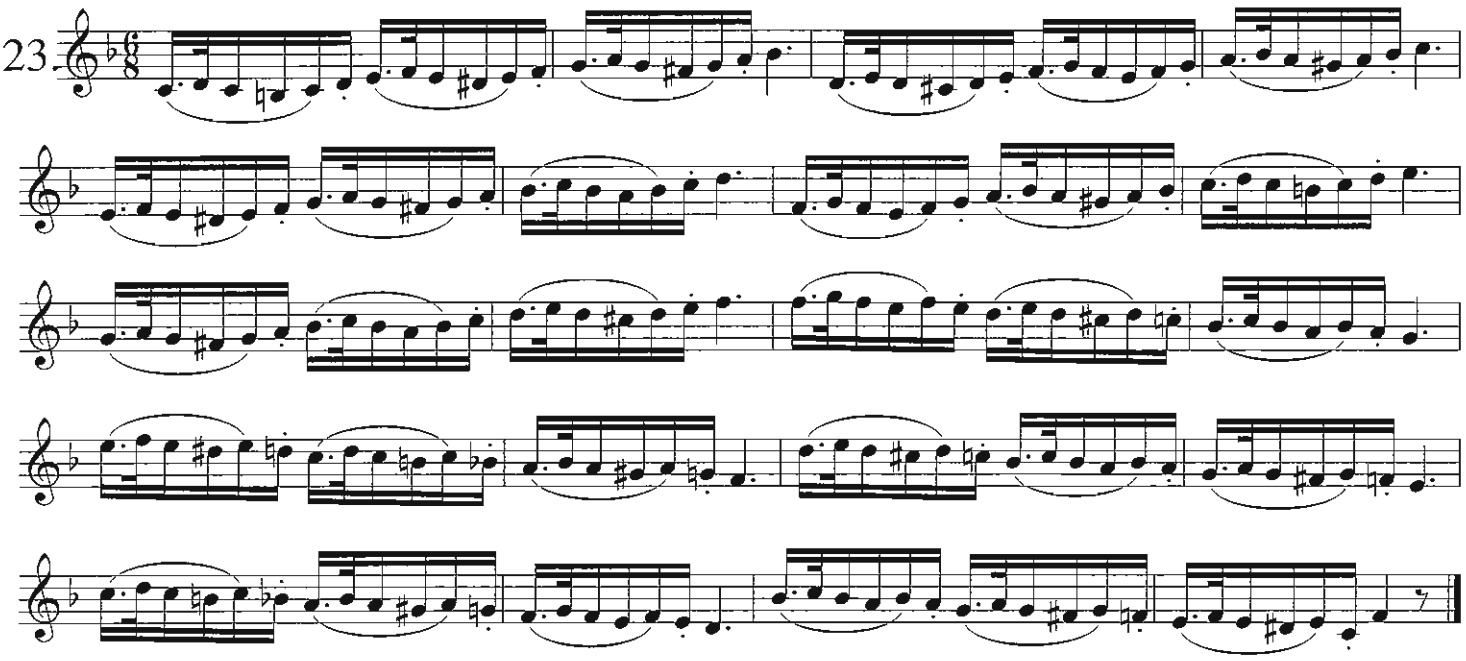

4.
5.
simile
6.
simile


7.
8.
9.
10.

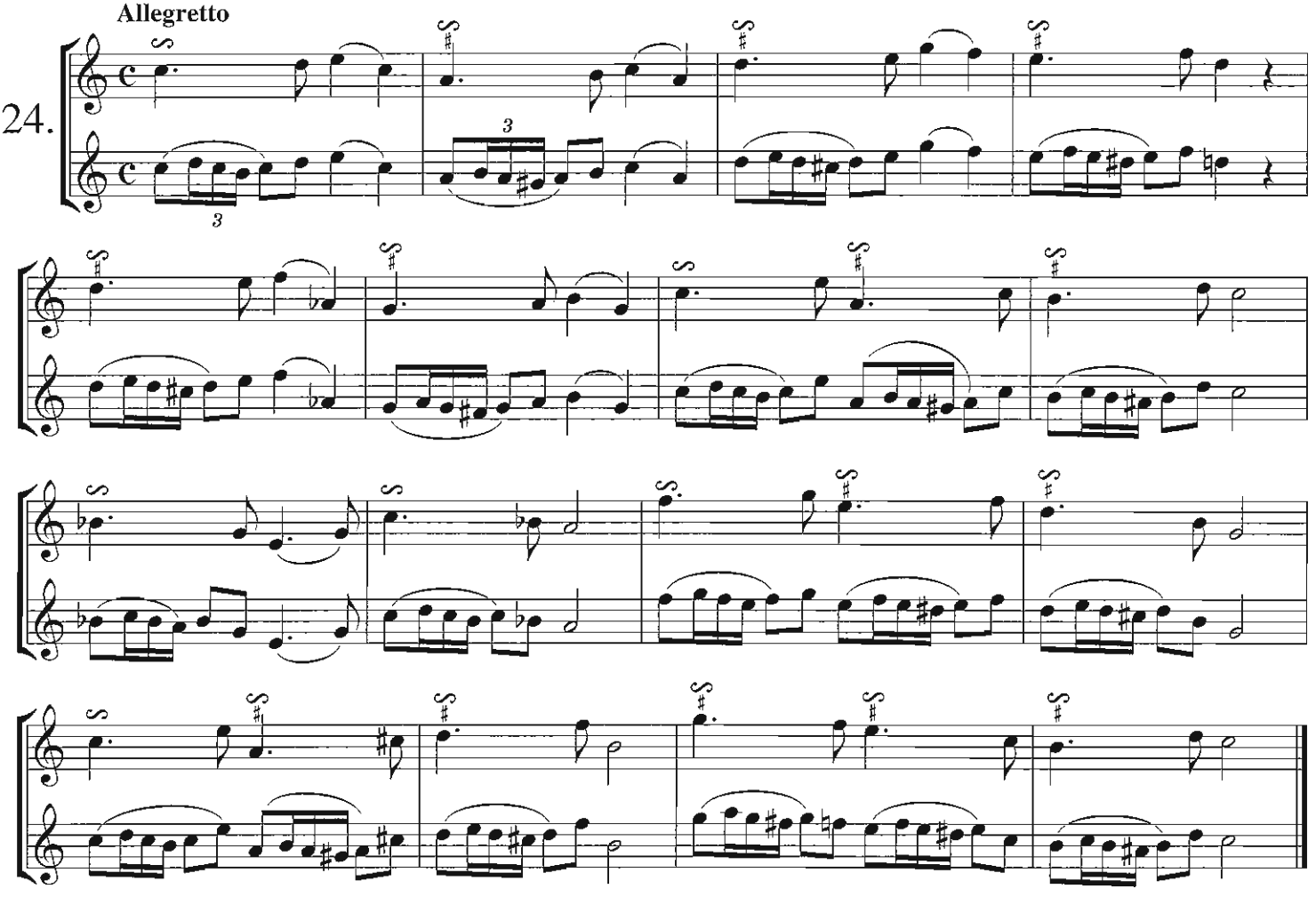

11.
12.
13.


14.
15.
16.
17.
18.

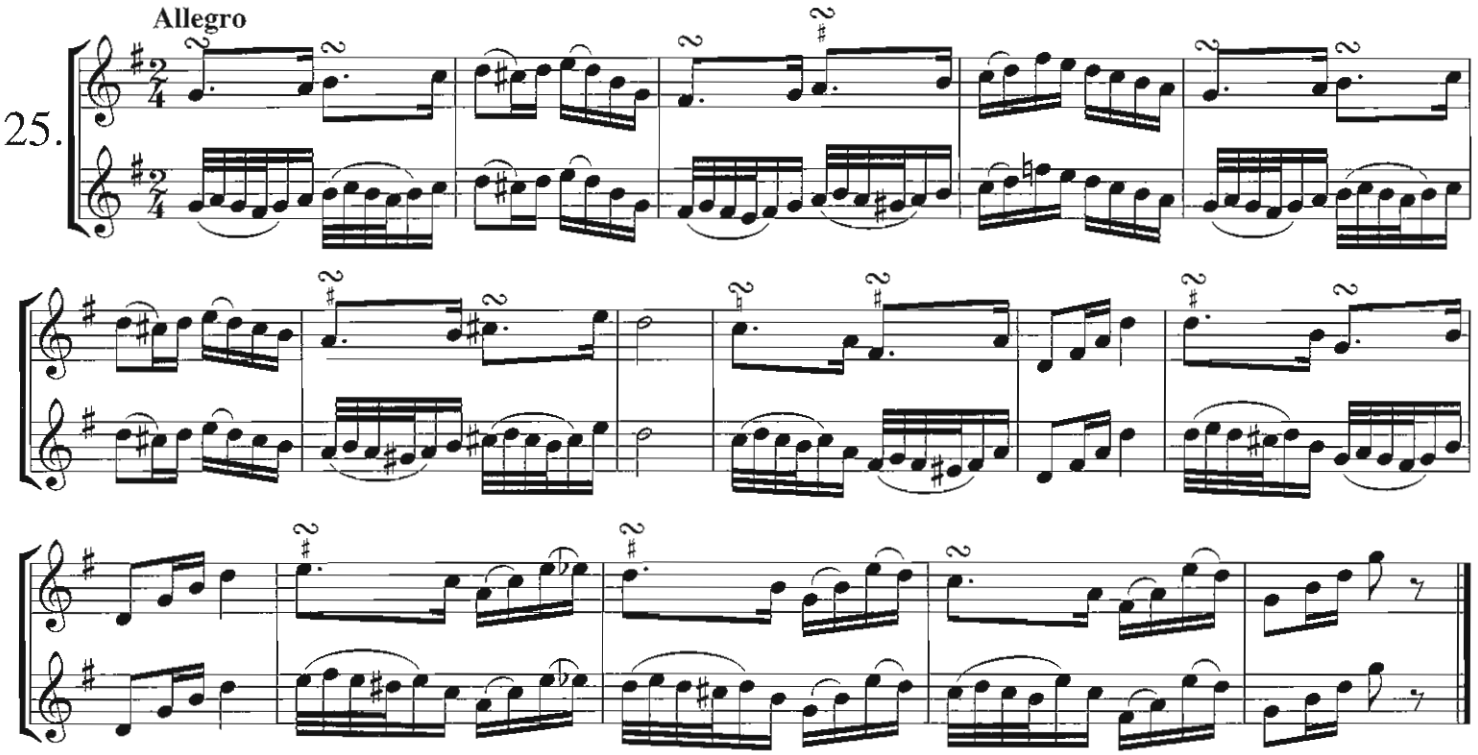

19.
20.
21.
22.



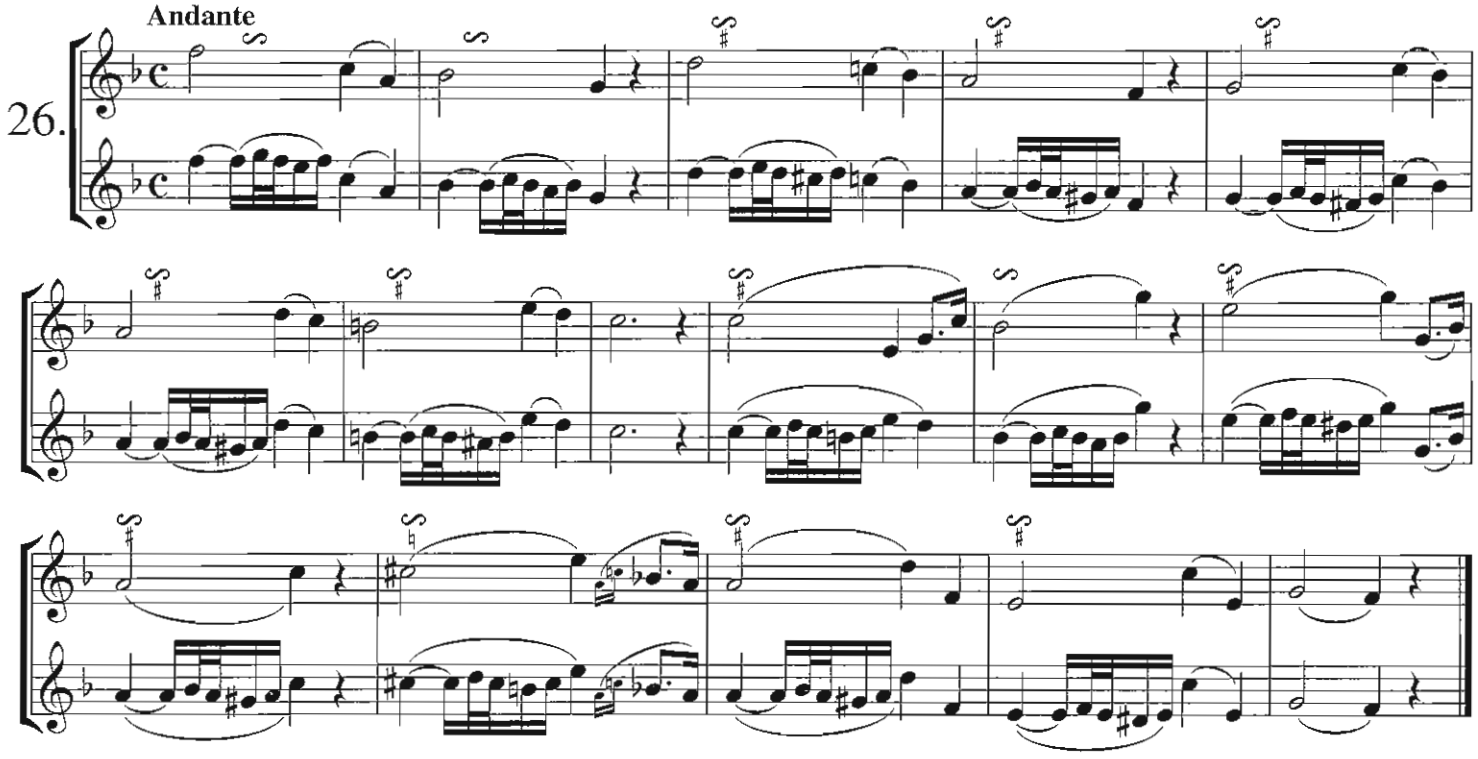
The Turn

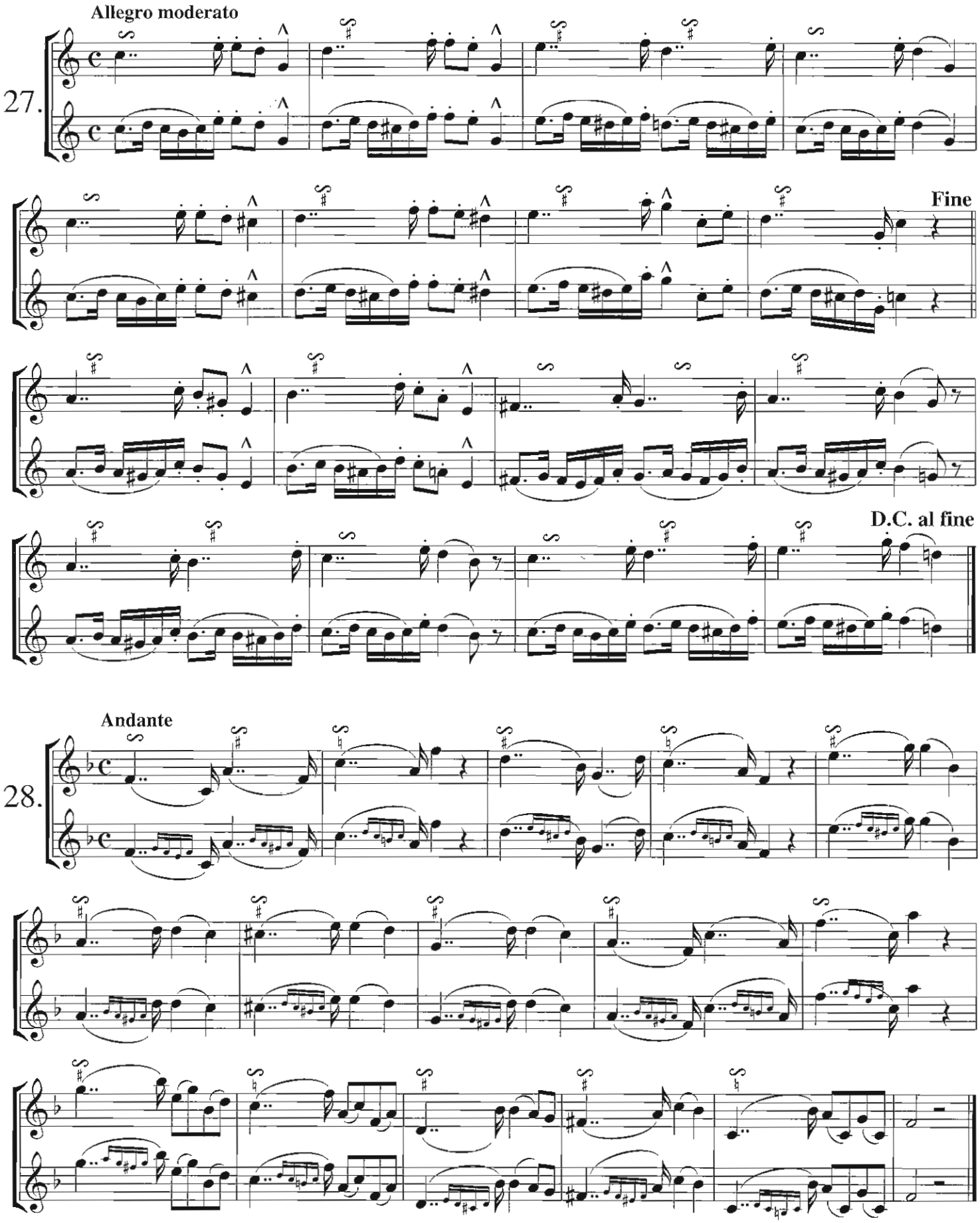


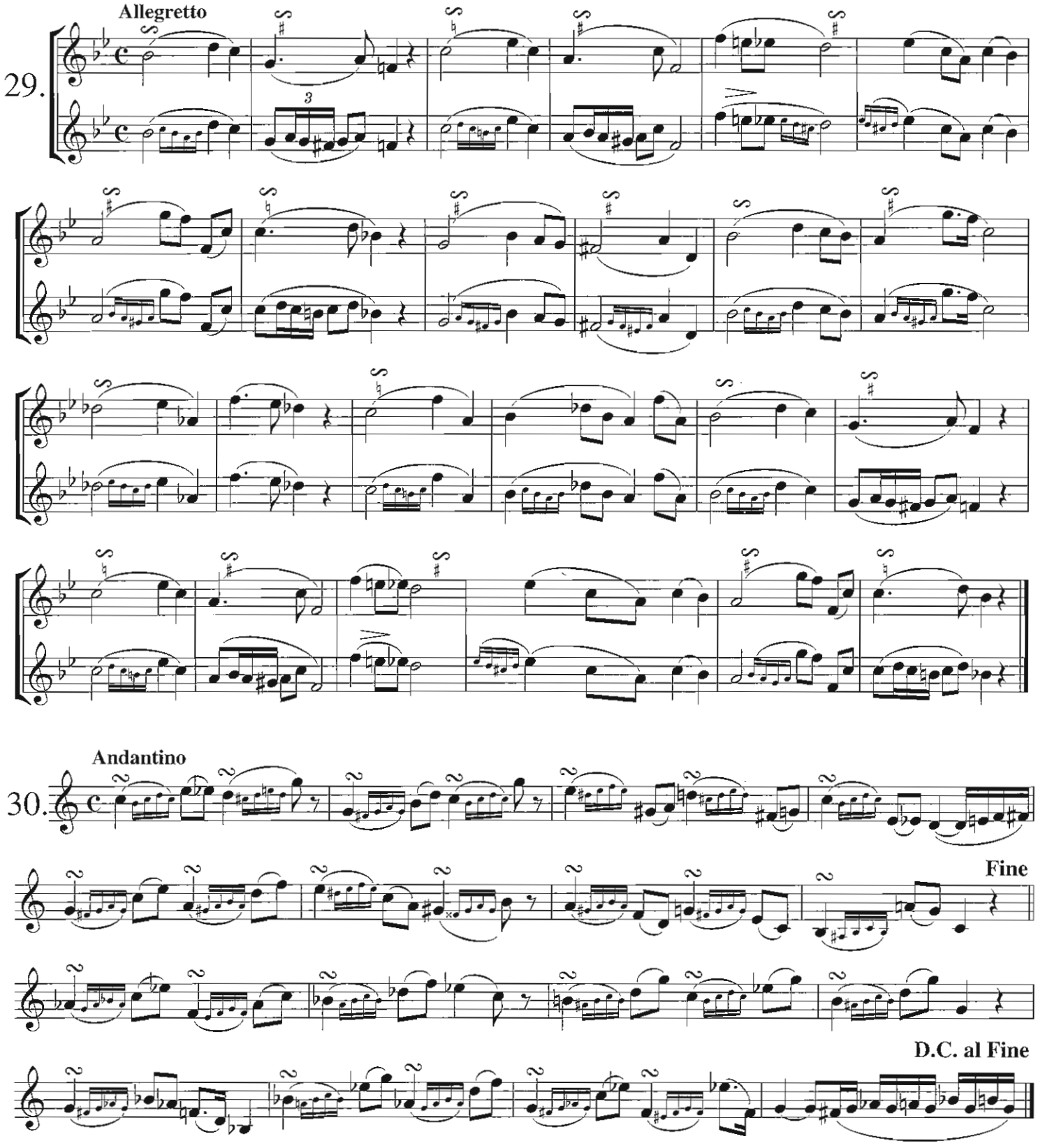
25. Allegro

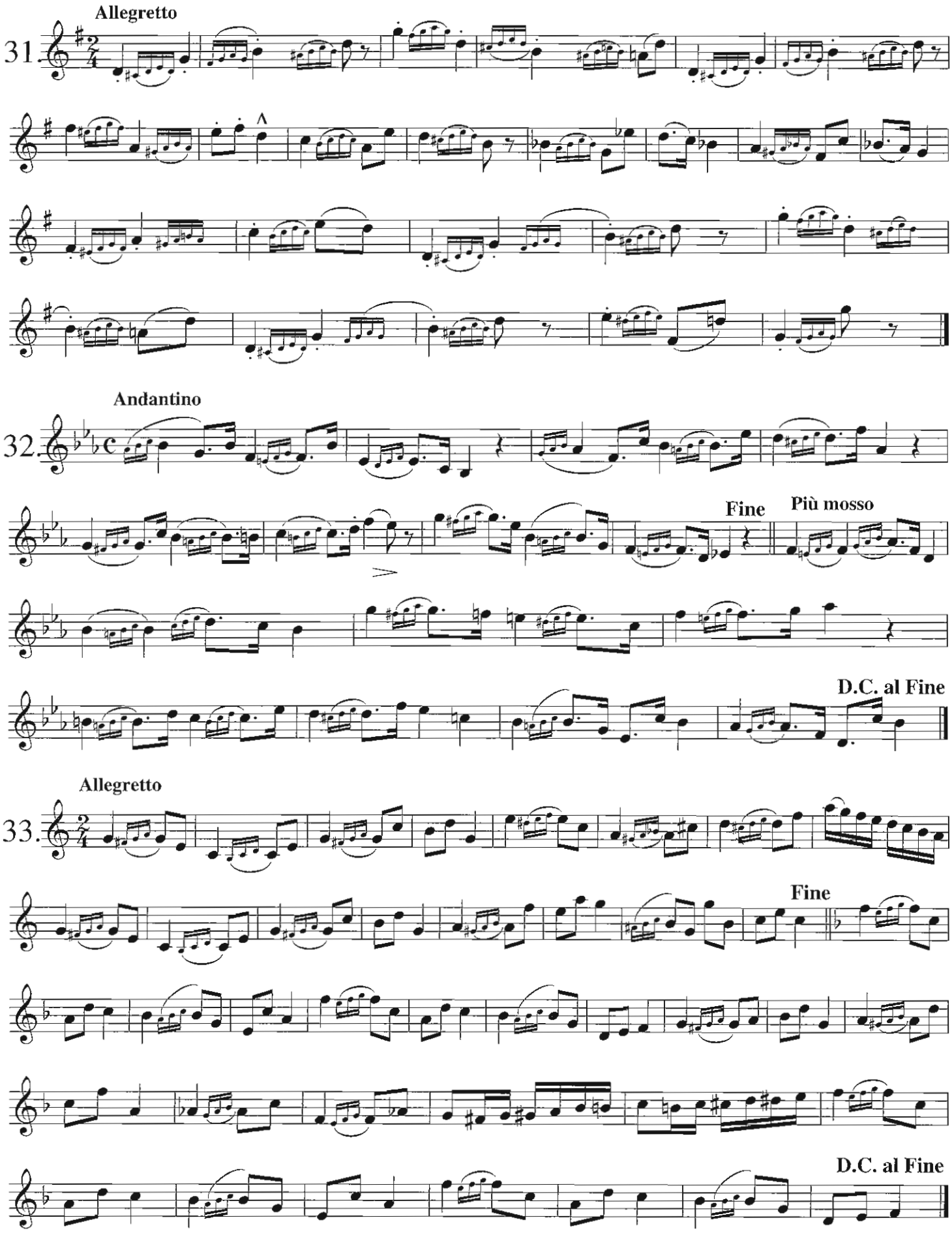


26. Andante



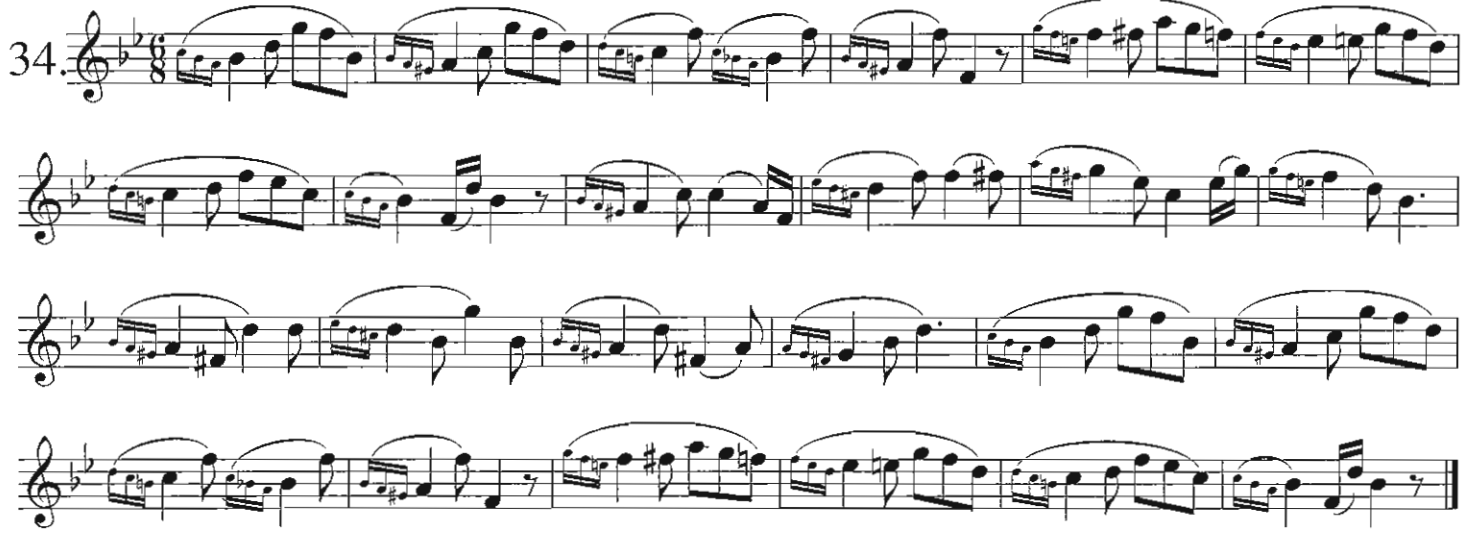

Allegro moderato
27.
Fine
D.C. al fine
Andante
28.


Allegretto
29.
Andantino
30.
Fine
D.C. al Fine


Allegretto
31.
Andantino
32.
Fine
Più mosso
D.C. al Fine
Allegretto
33.
Fine
D.C. al Fine

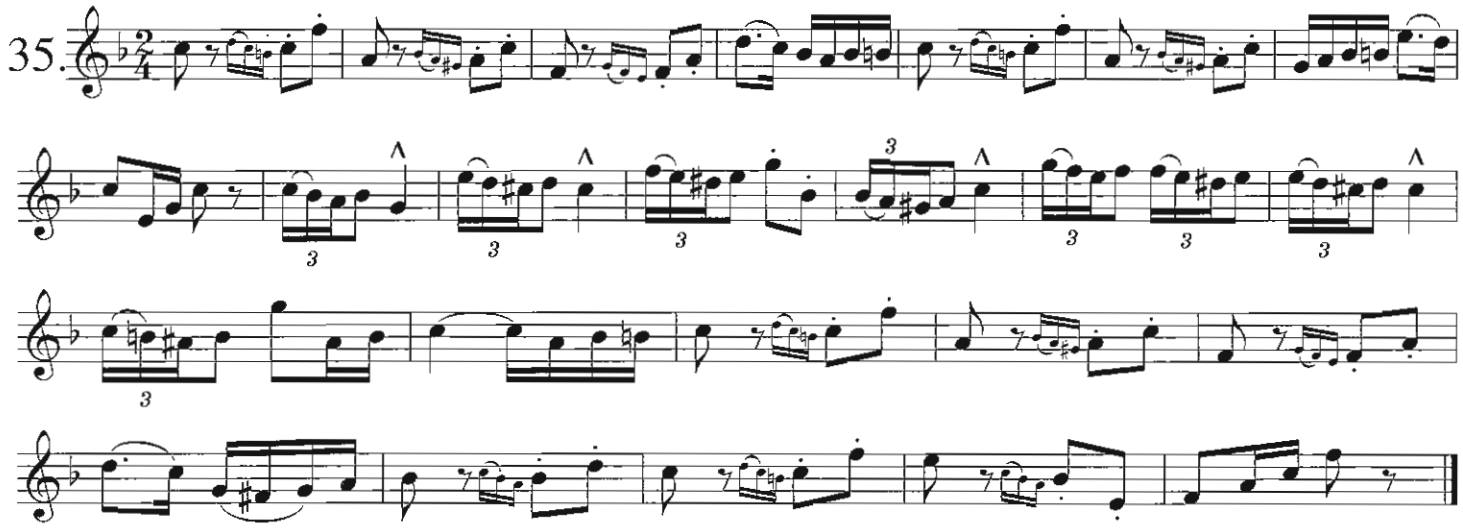
Andante

34.



Allegro moderato

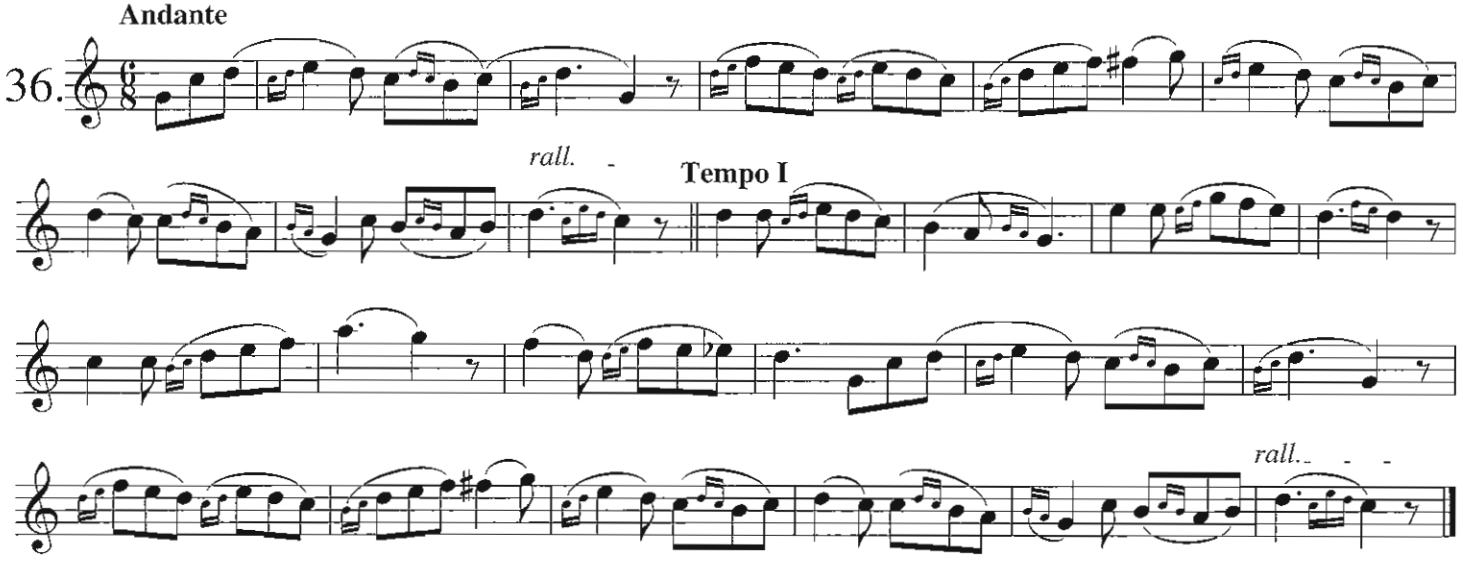
35.



Double Appoggiatura

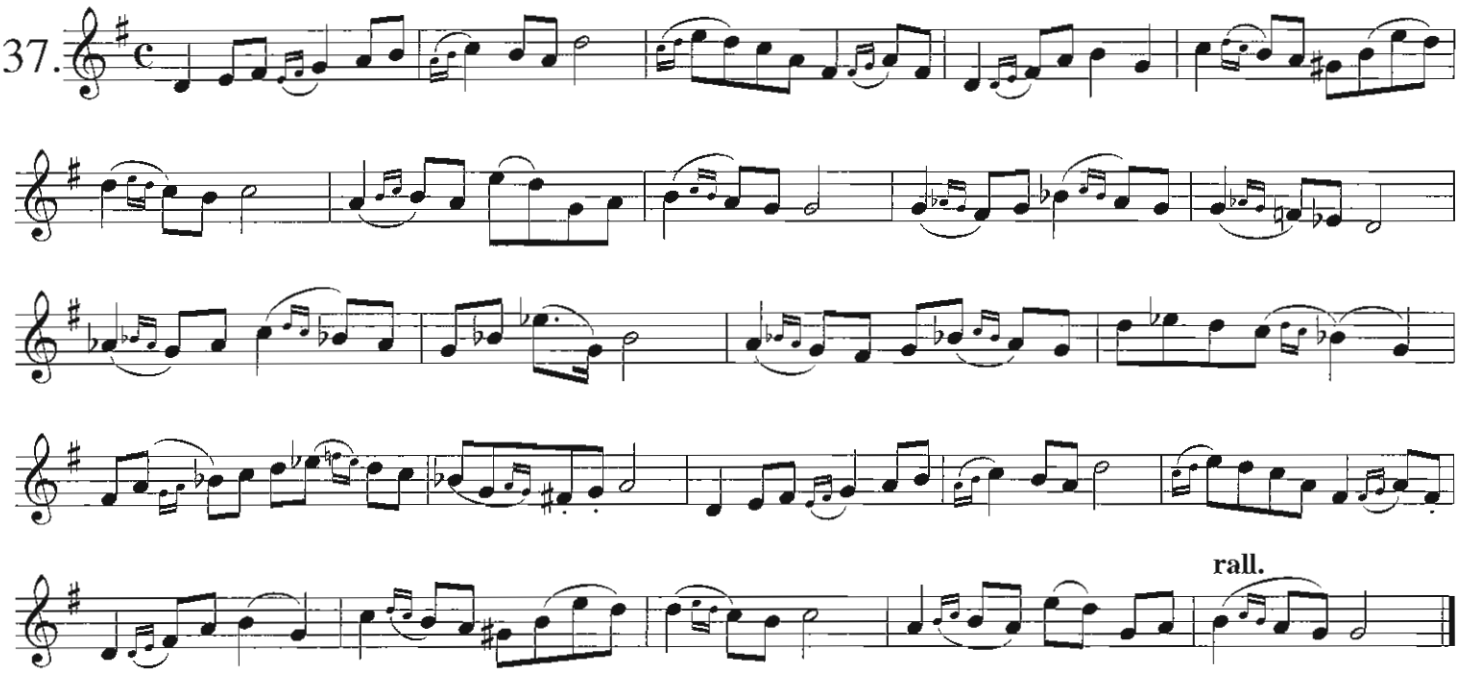
Andante

36.



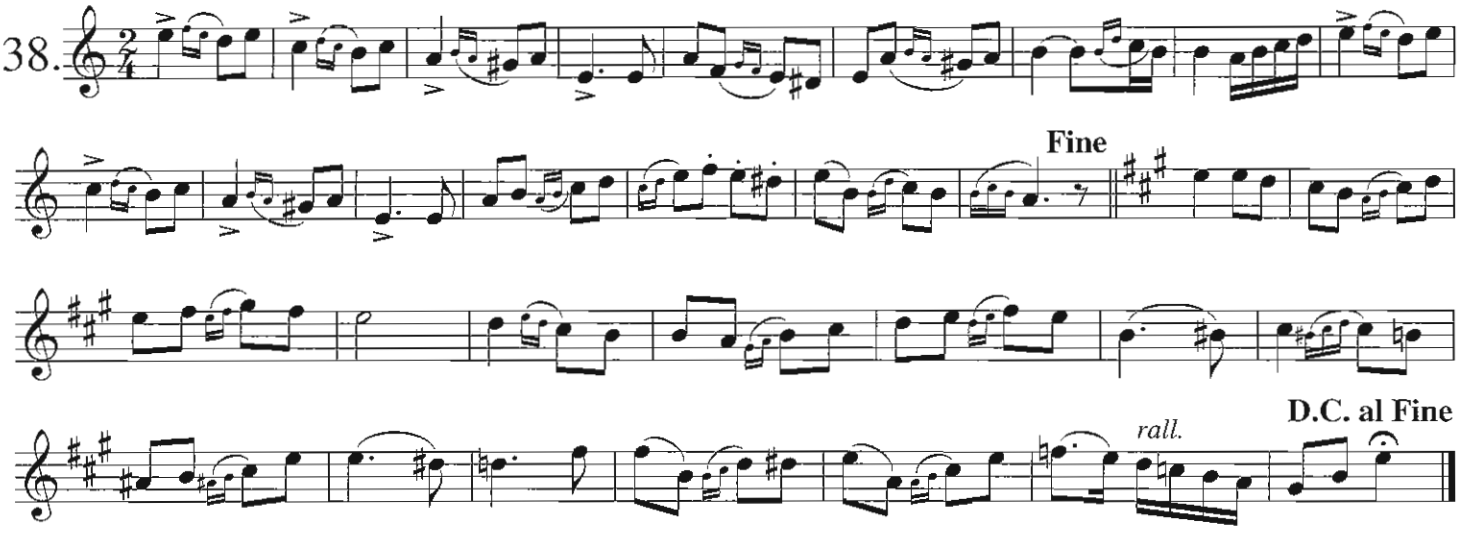
Andantino

37.



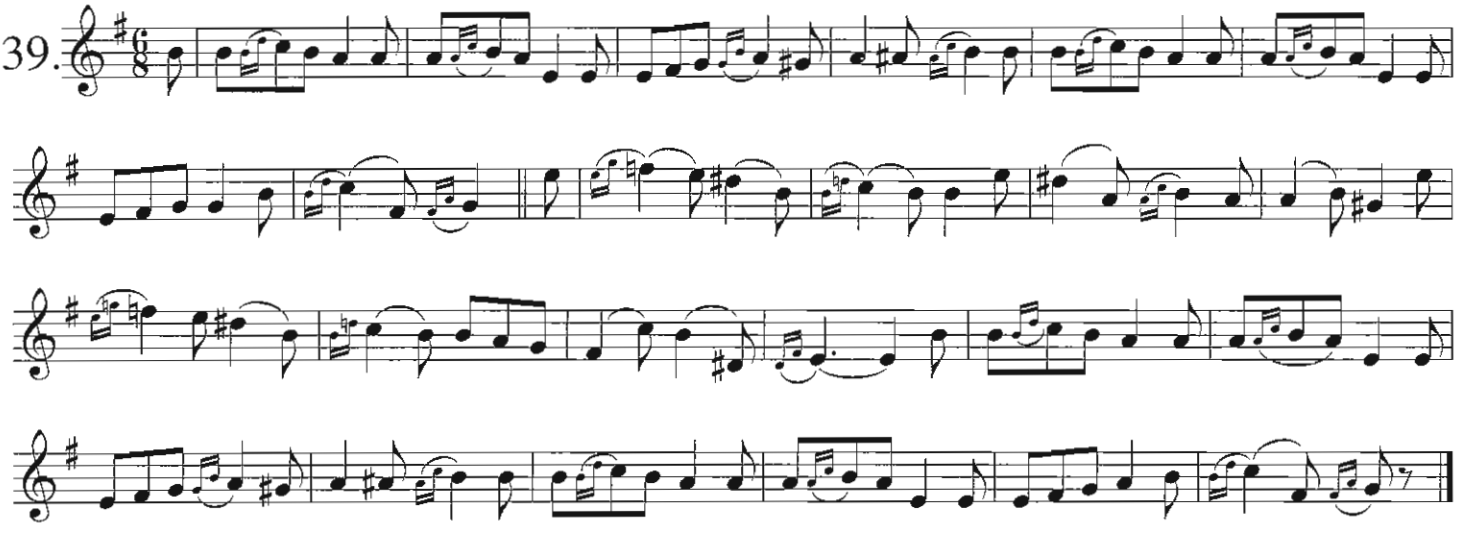
Allegretto

38.



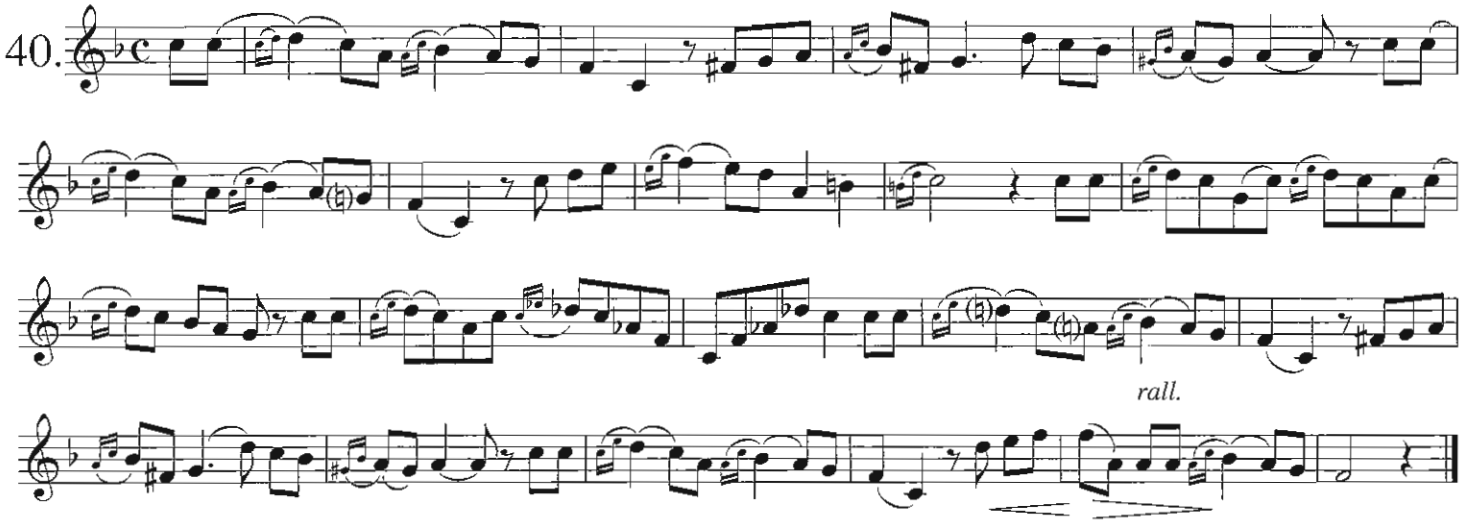
Allegretto moderato

39.



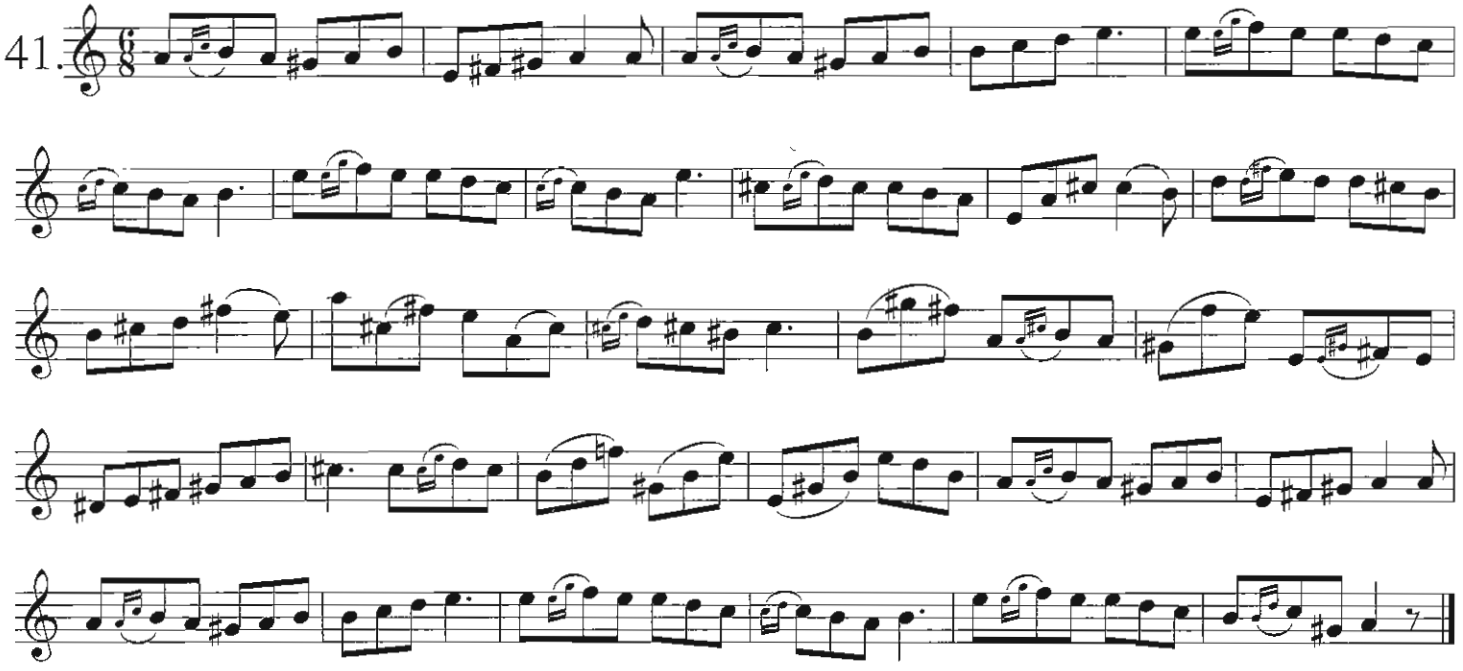
Andante con spirito

40.



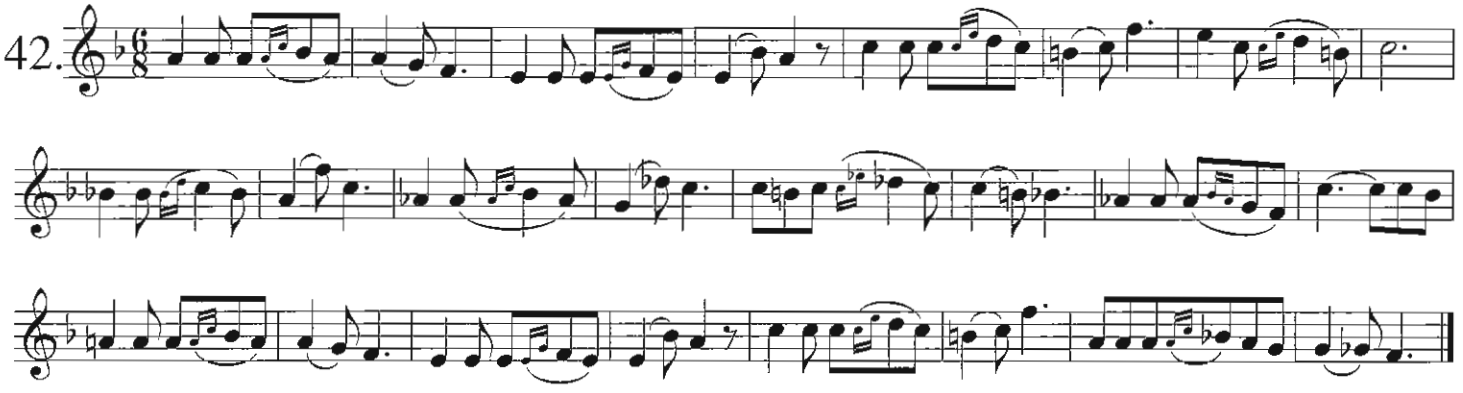
Allegretto

41.



Andante

42.



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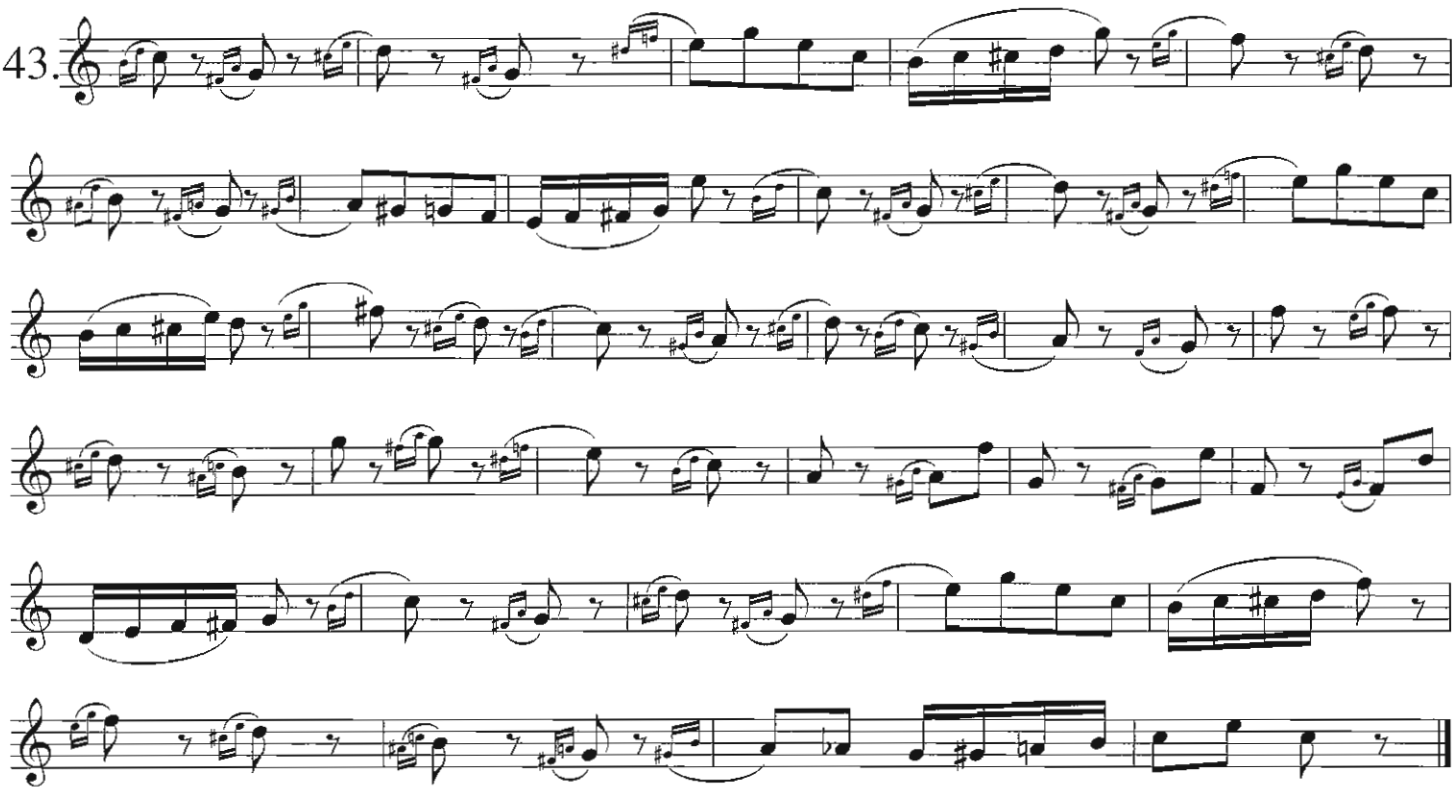
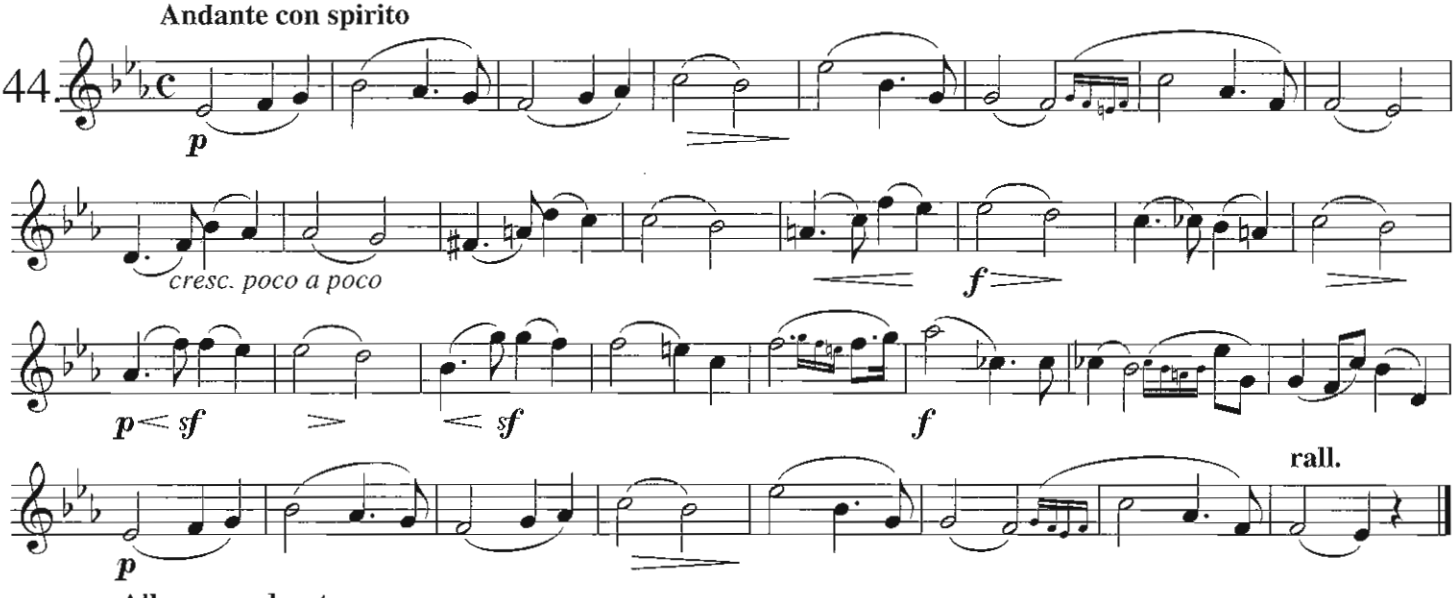


Simple or Long Appoggiatura

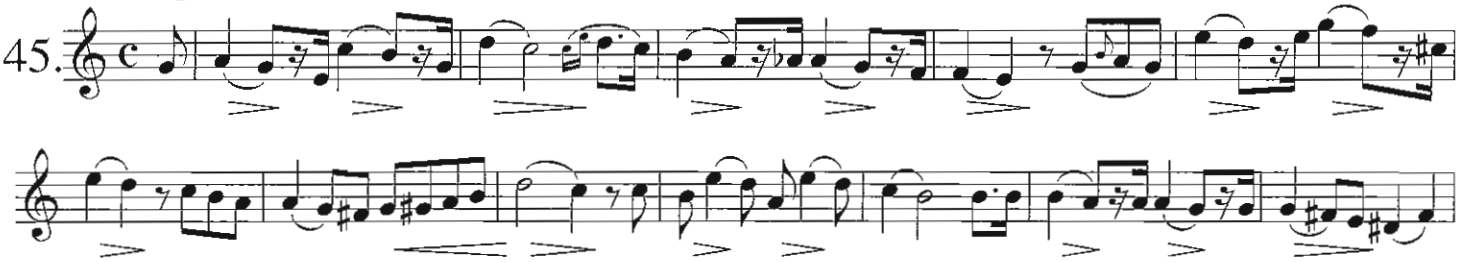
Andante con spirito

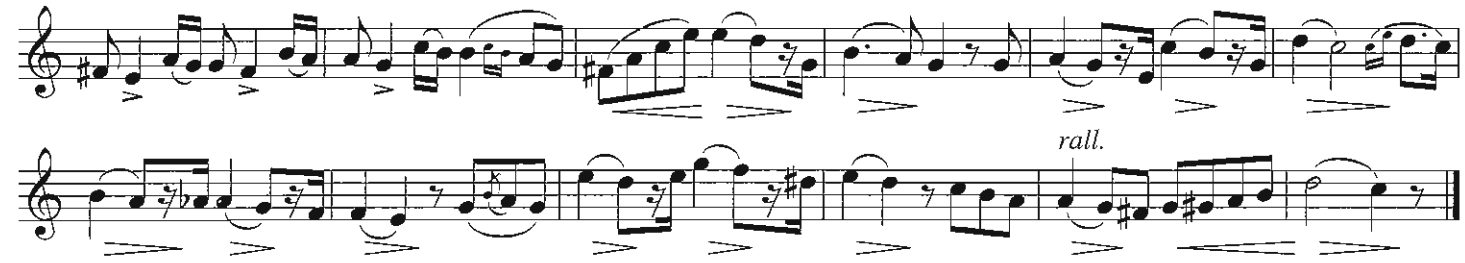
44.



Allegro moderato

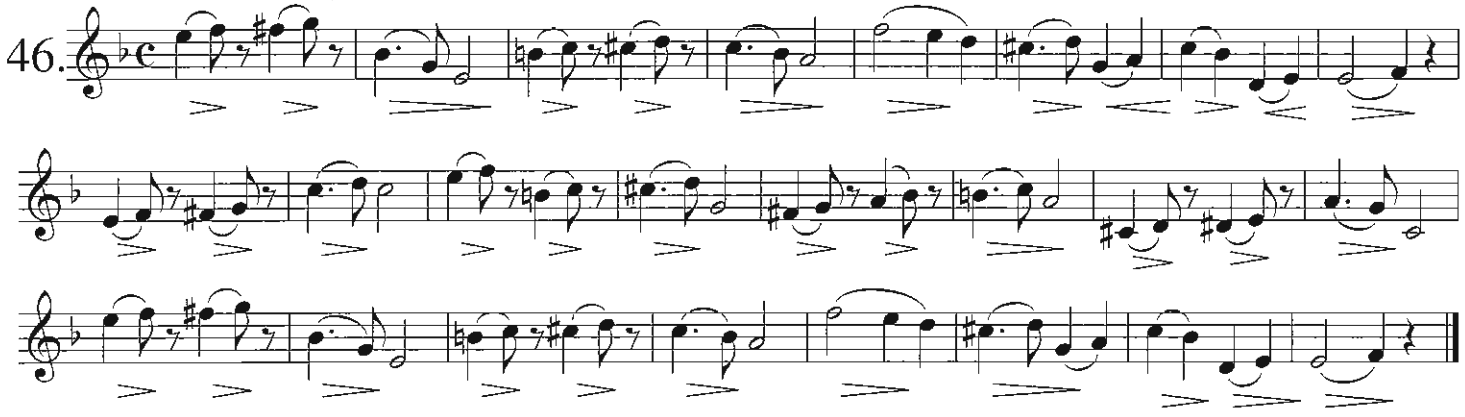
45.





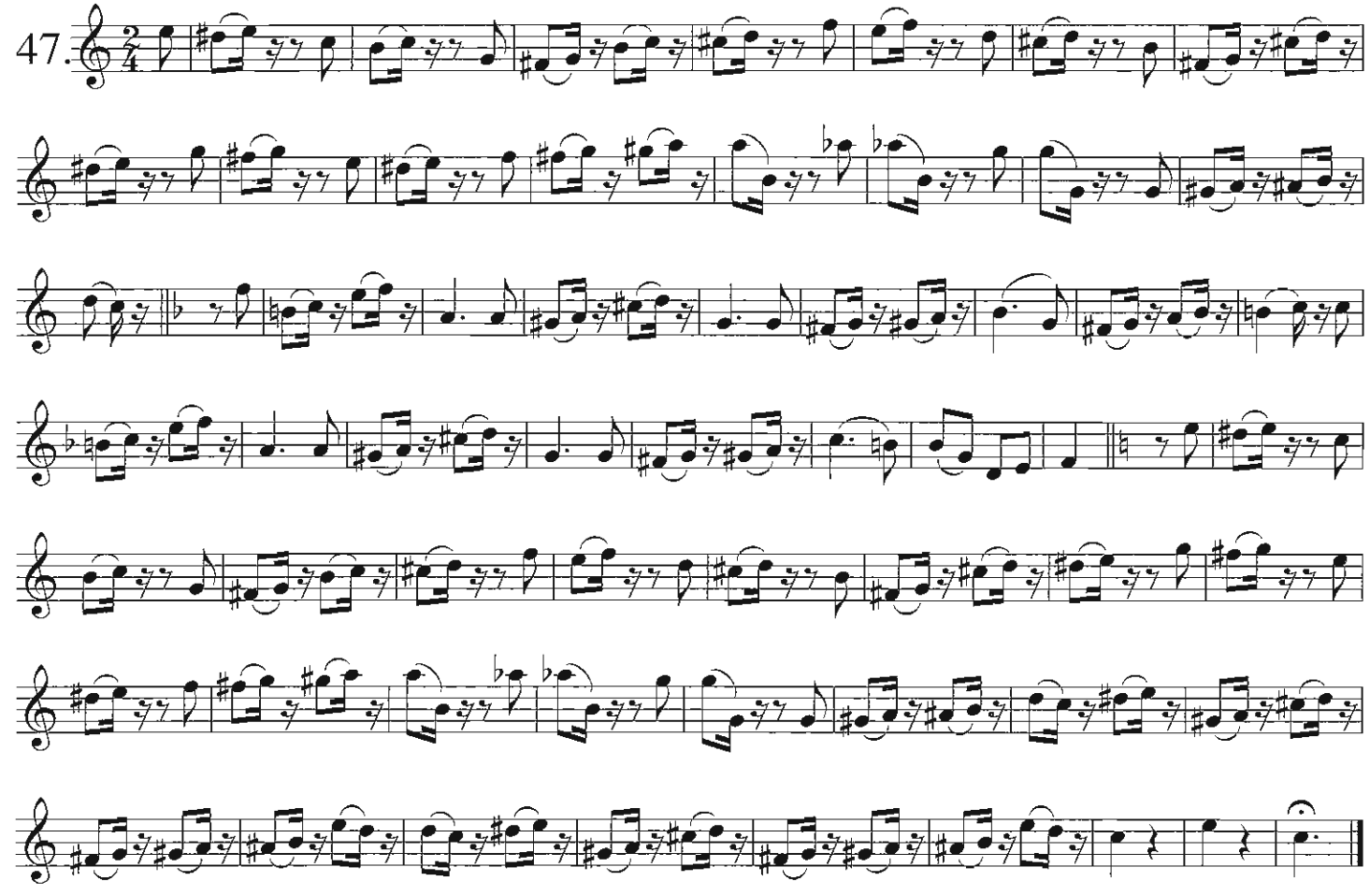
Andante con espressione

46.



Allegro con spirito

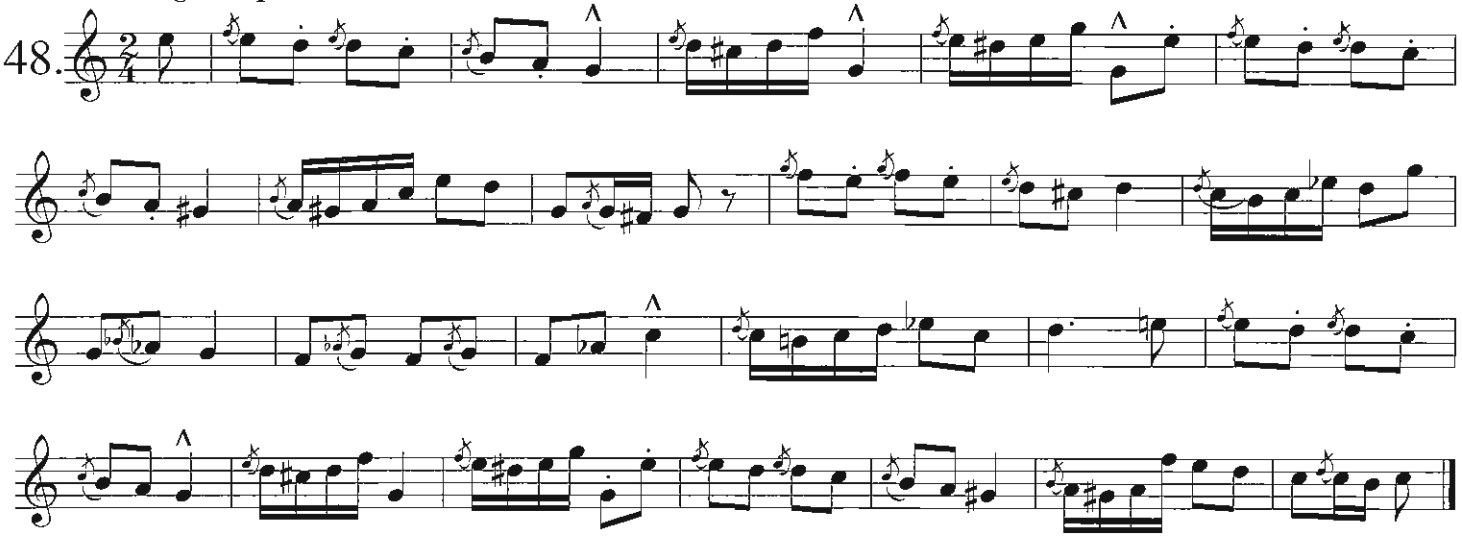
47.



Short Appoggiatura

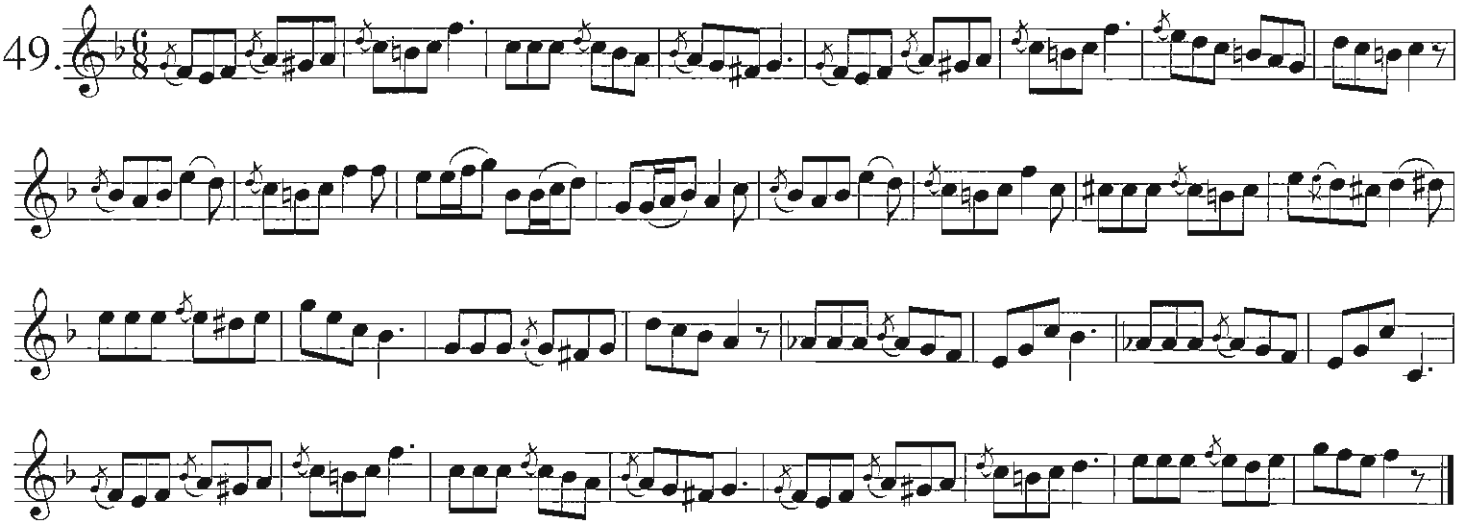
Allegretto poco andantino

48.



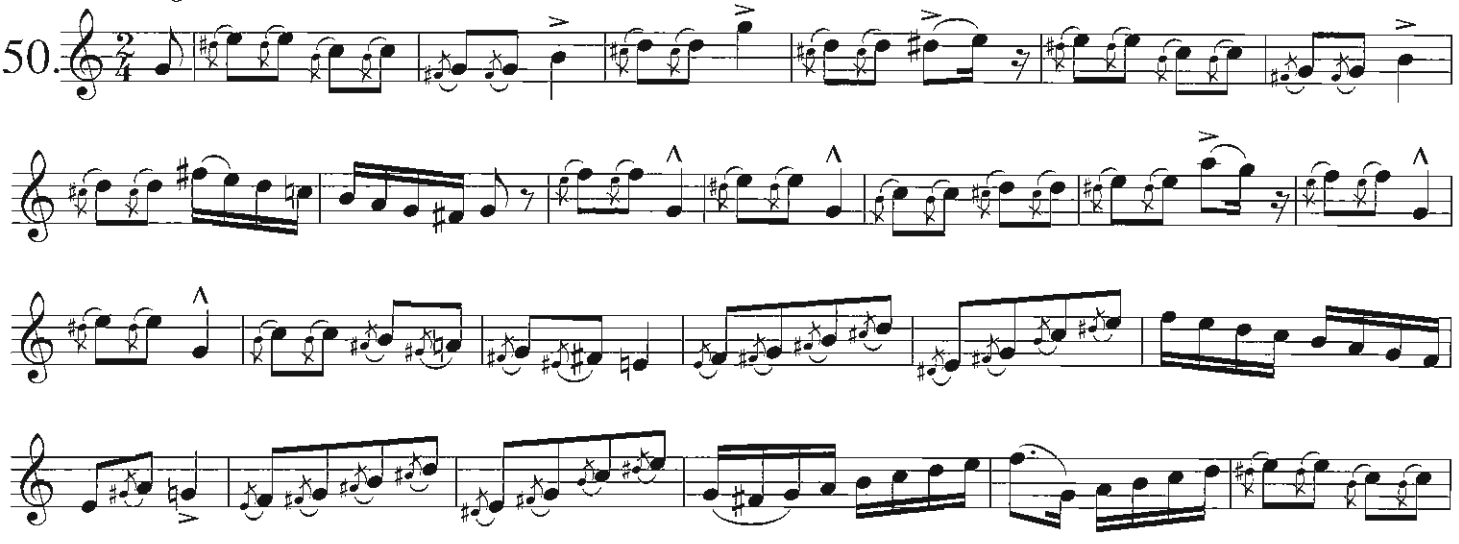
Allegro moderato

49.

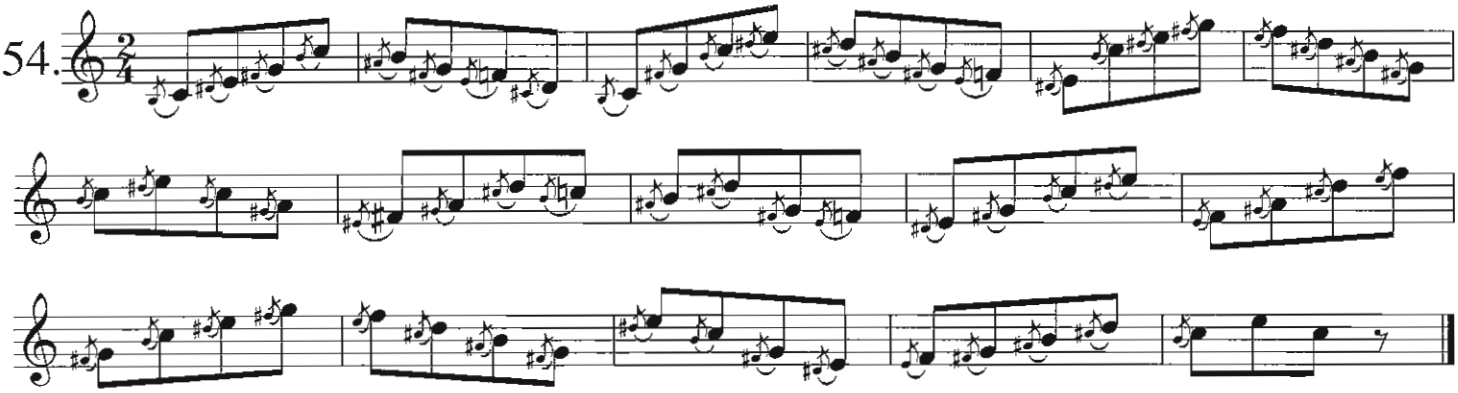


Allegro moderato

50.

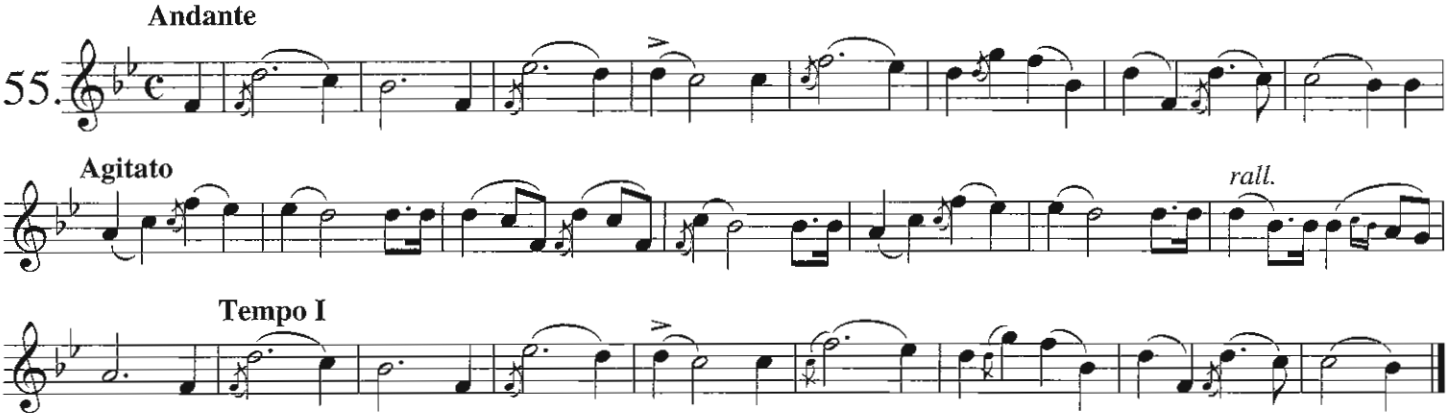


54.

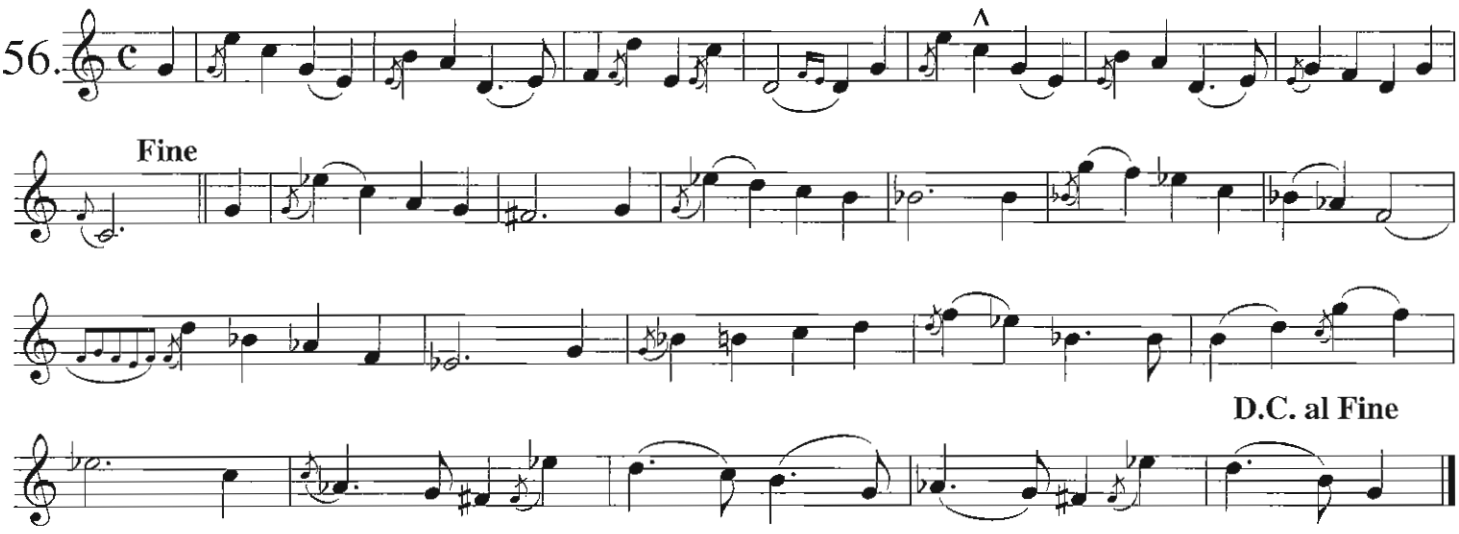


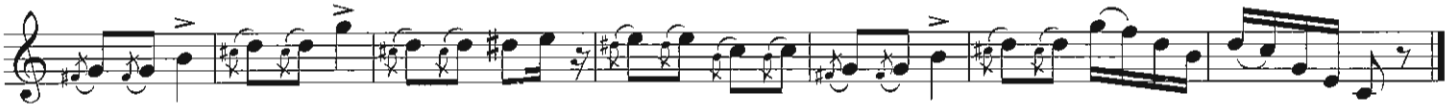
PORTAMENTO

55. **Andante**



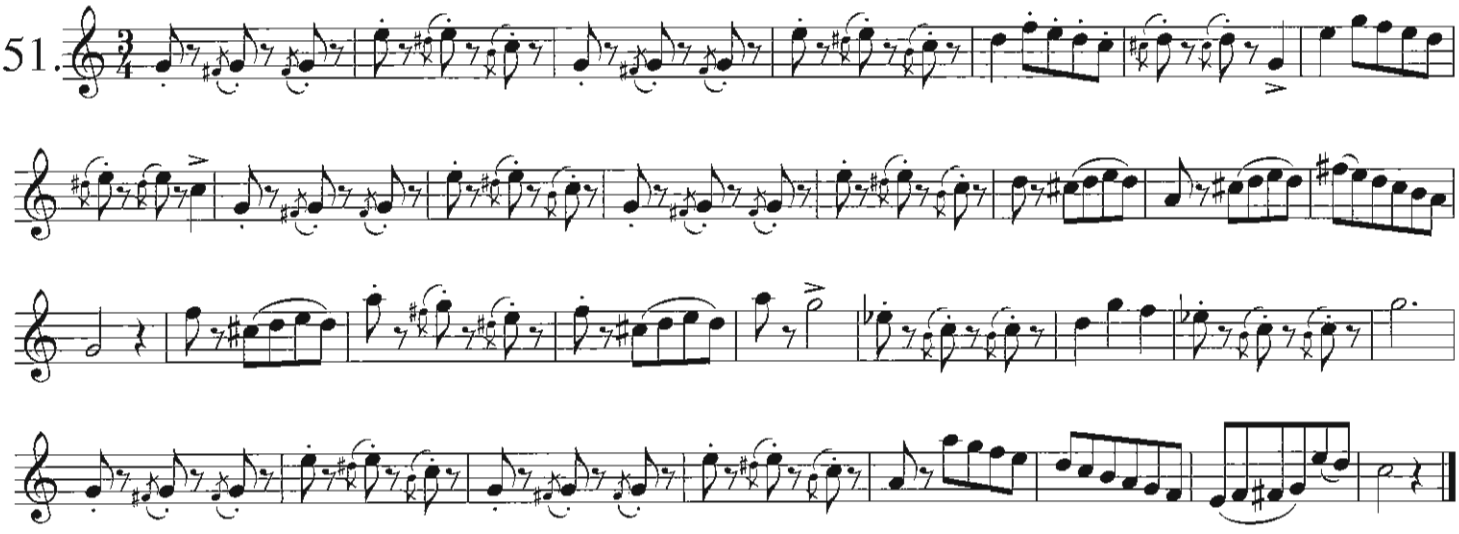
56. **Andante**





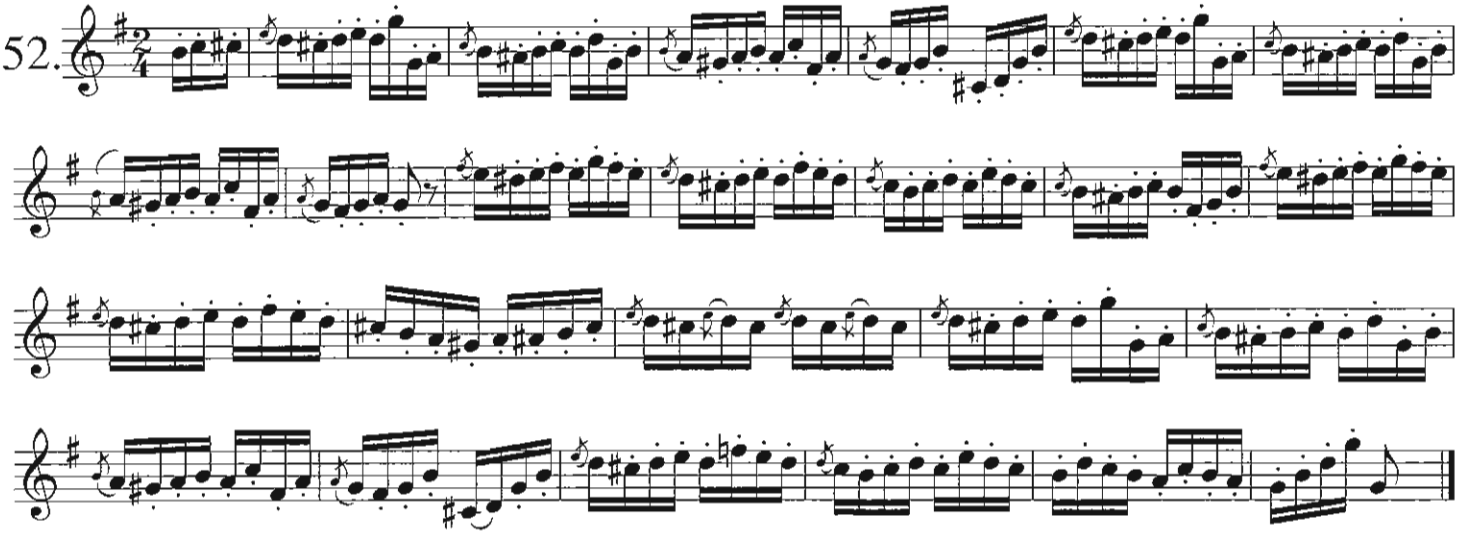
Allegretto

51.



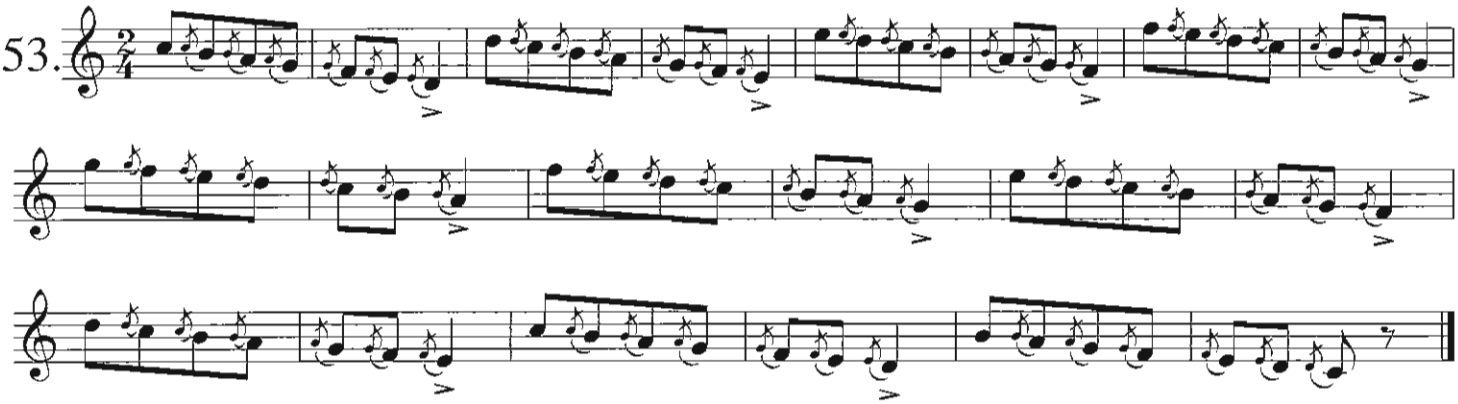
Allegretto

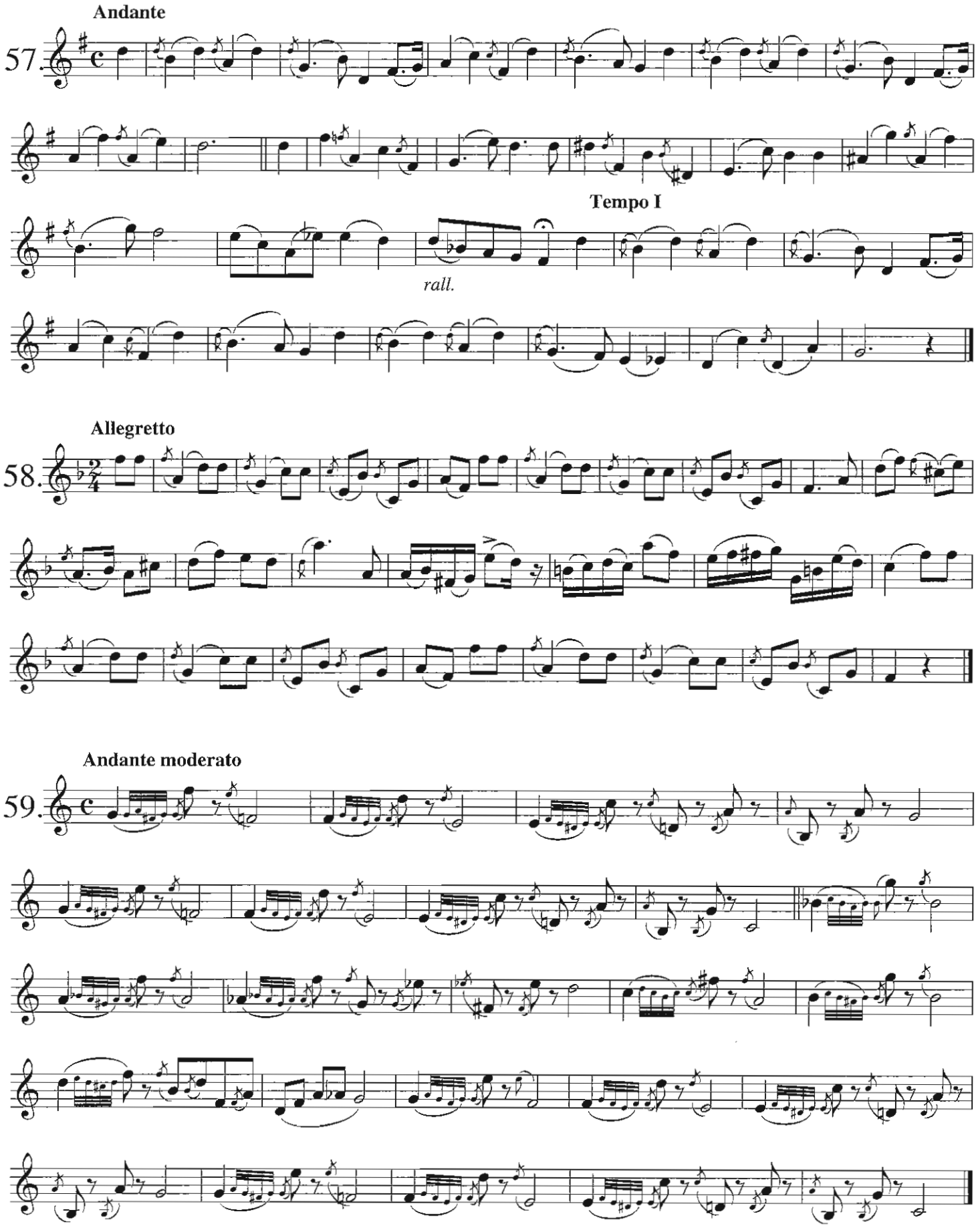
52.



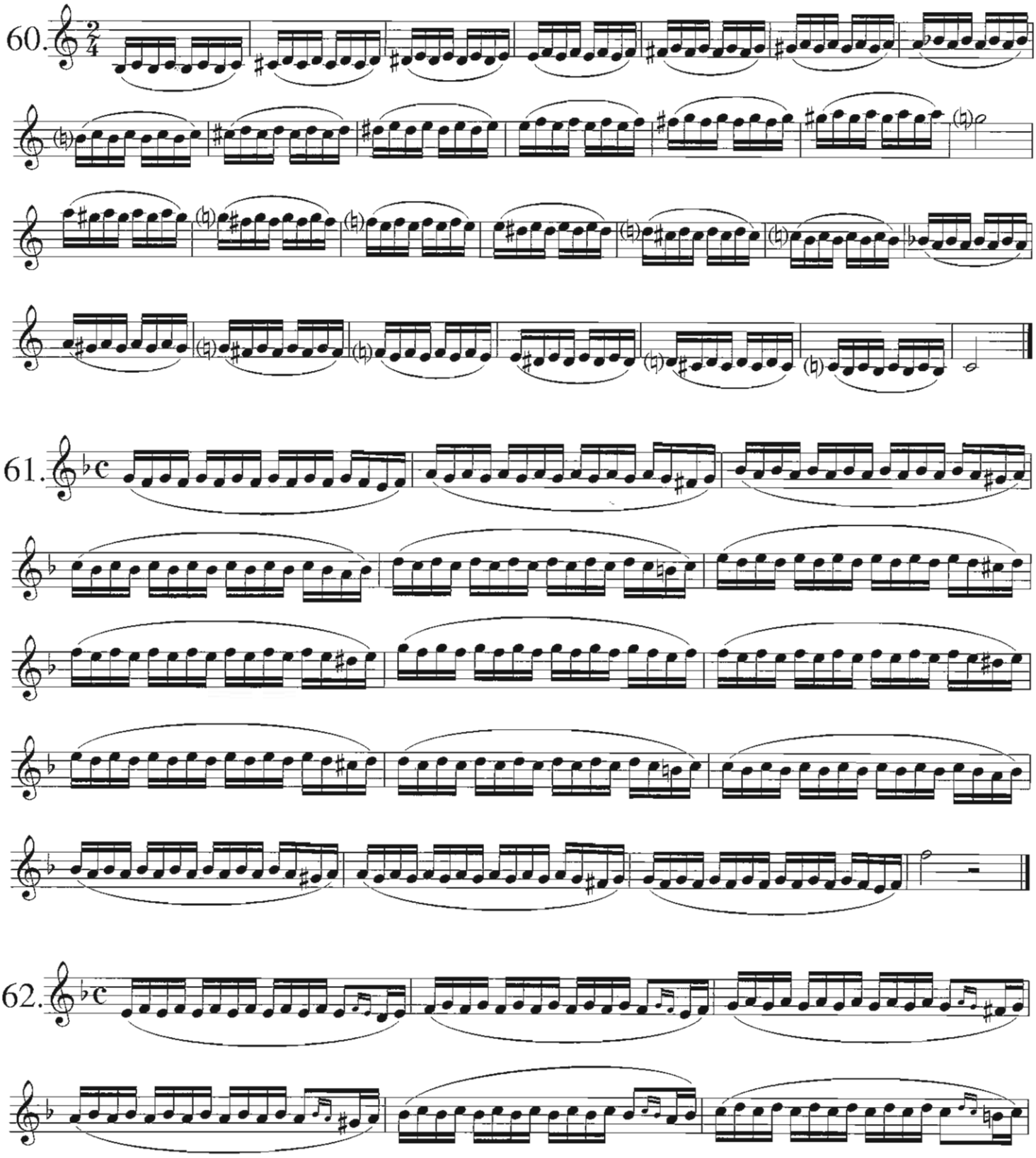
Allegro moderato

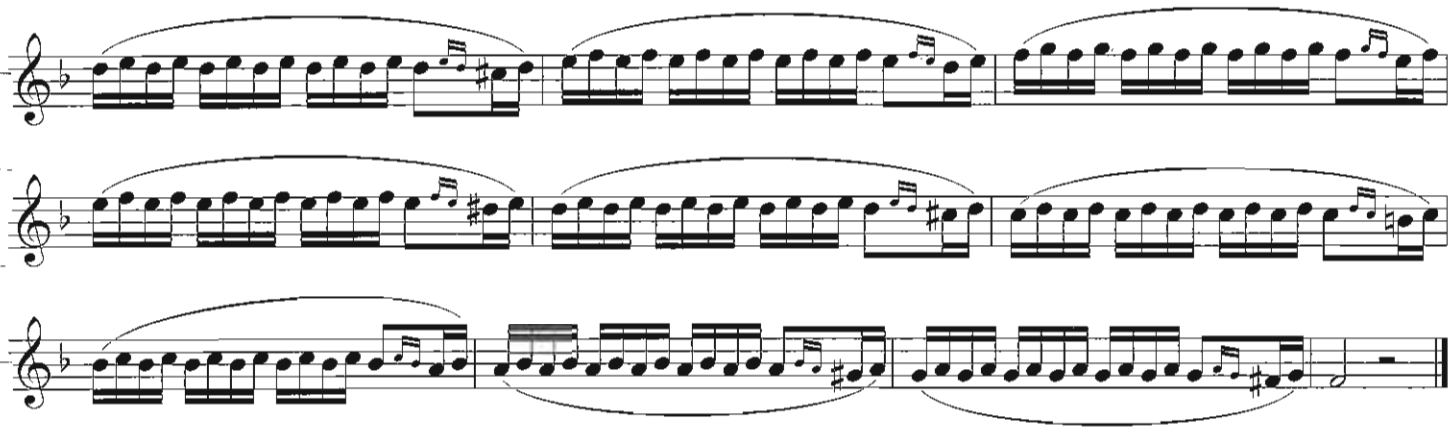
53.




Andante
57.
Tempo I
rall.
Allegretto
58.
Andante moderato
59.

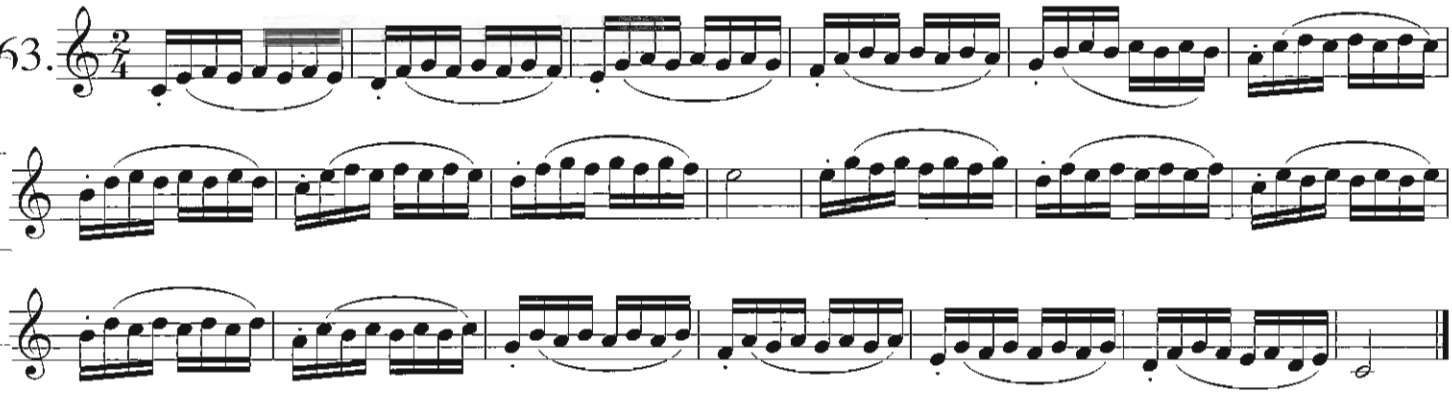
Trill



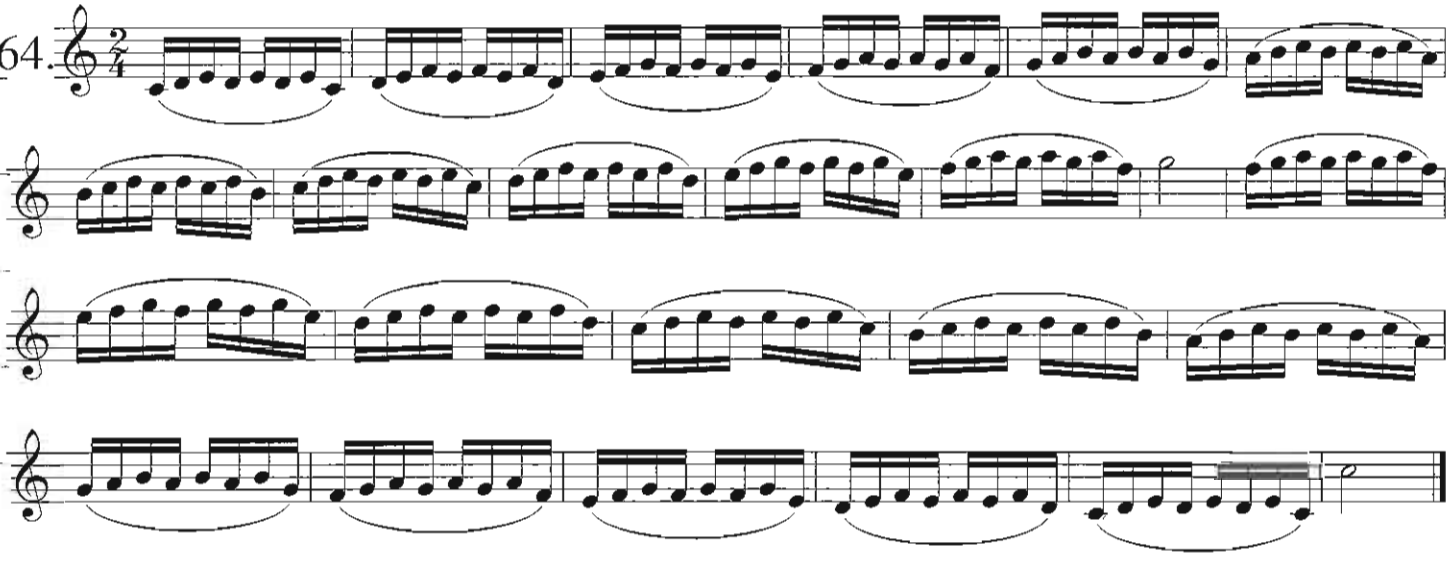


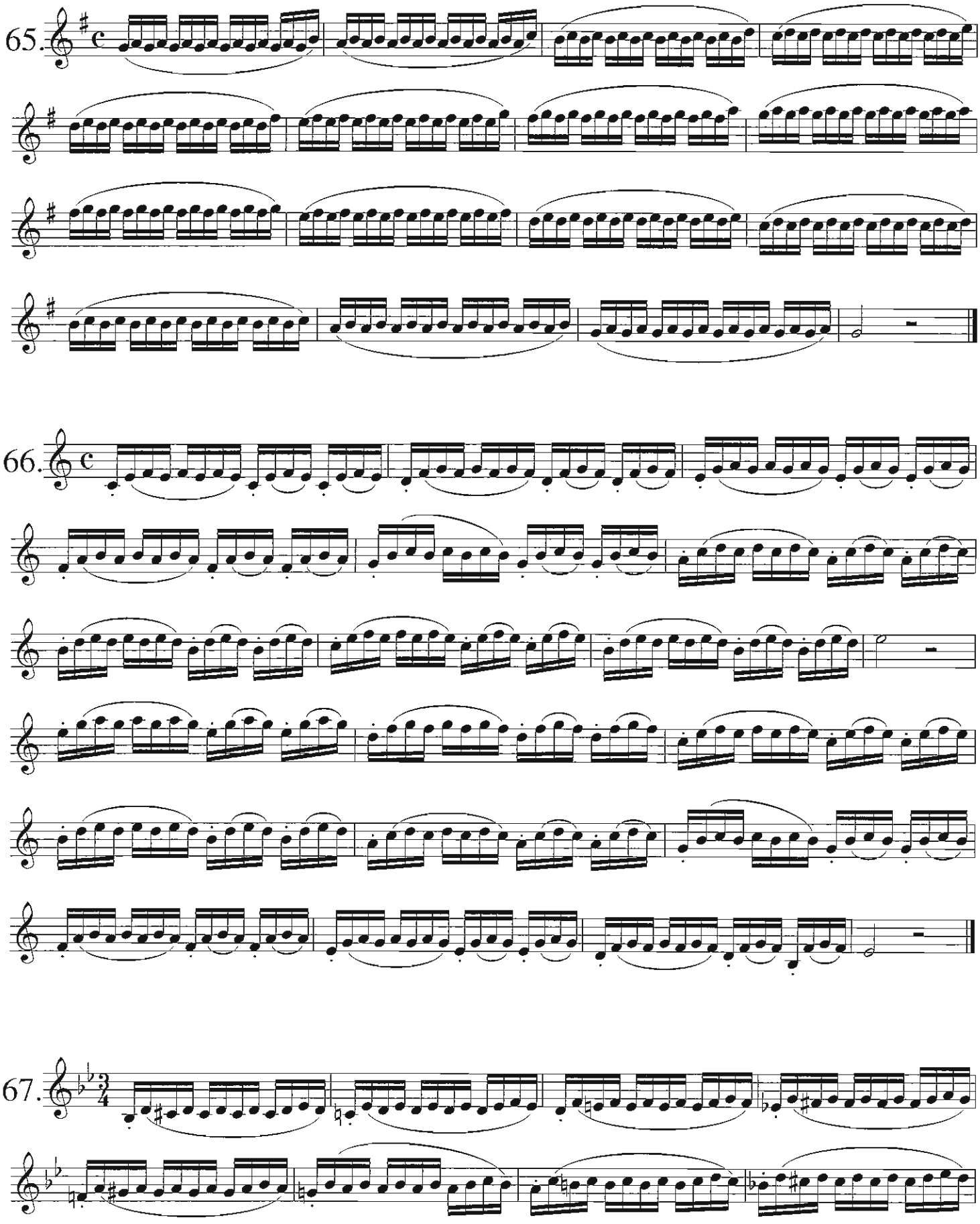
I suggest practicing studies #63 - 67 at various tempi using a soft dynamic. The repeated upper notes can be produced easily by combining the technical elements of light mouthpiece pressure, steady air support, tongue placement high and forward, and firm fingers. When the upper notes become easy, transpose the studies into higher keys. Lightly tongue these exercises. If you feel tension in your playing increase the dynamic level somewhat to promote airflow. Concentrate on a relaxed voluminous inhale before beginning to play. Each of the studies can be played in one breath. — *A. Vizzutti*

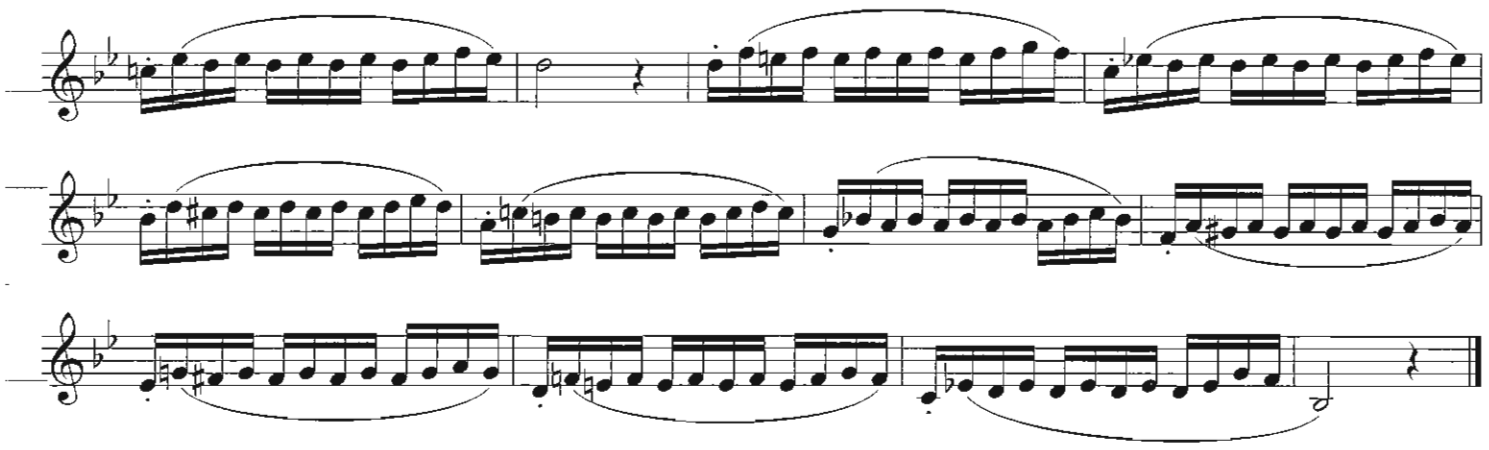
63.



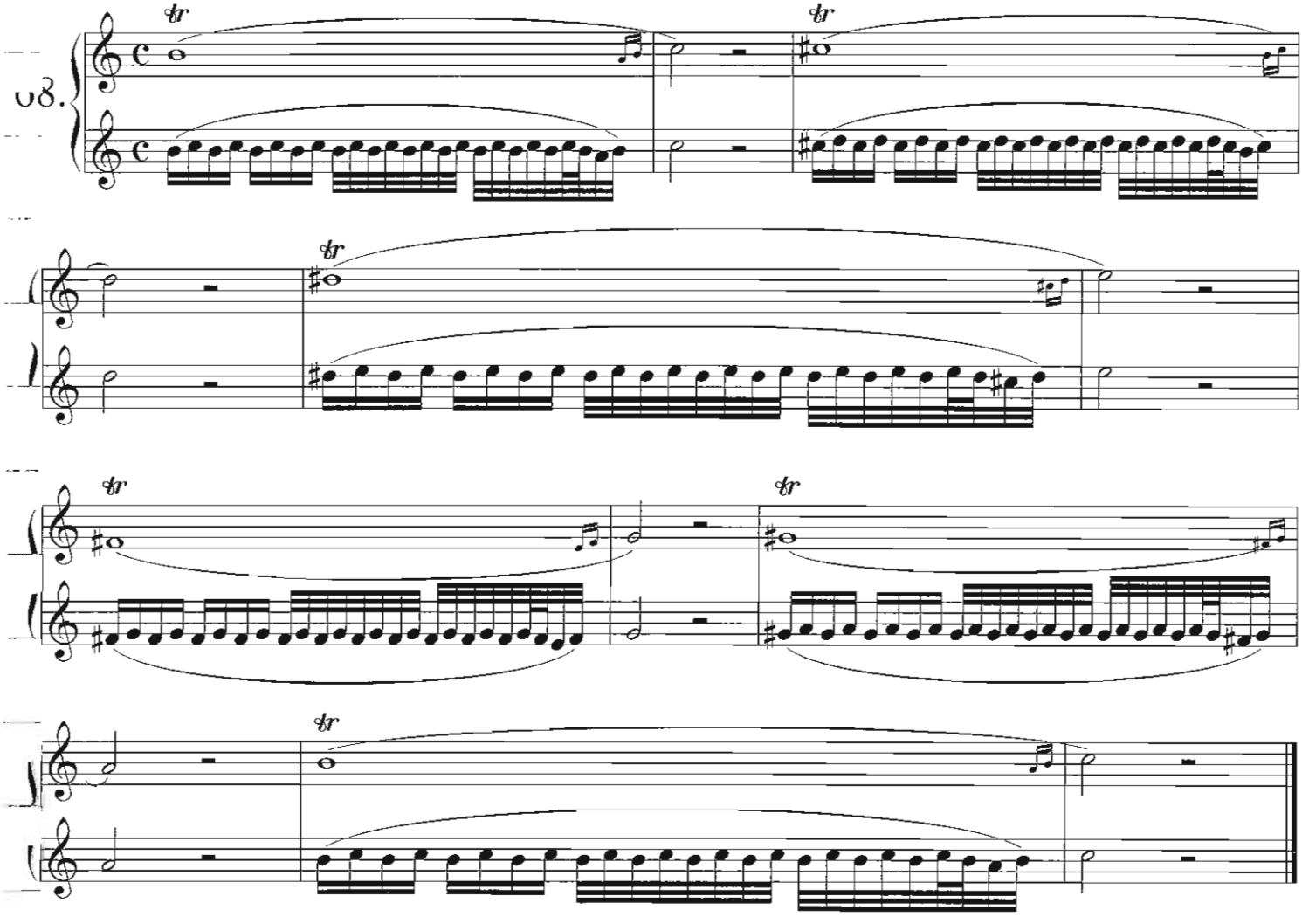
64.

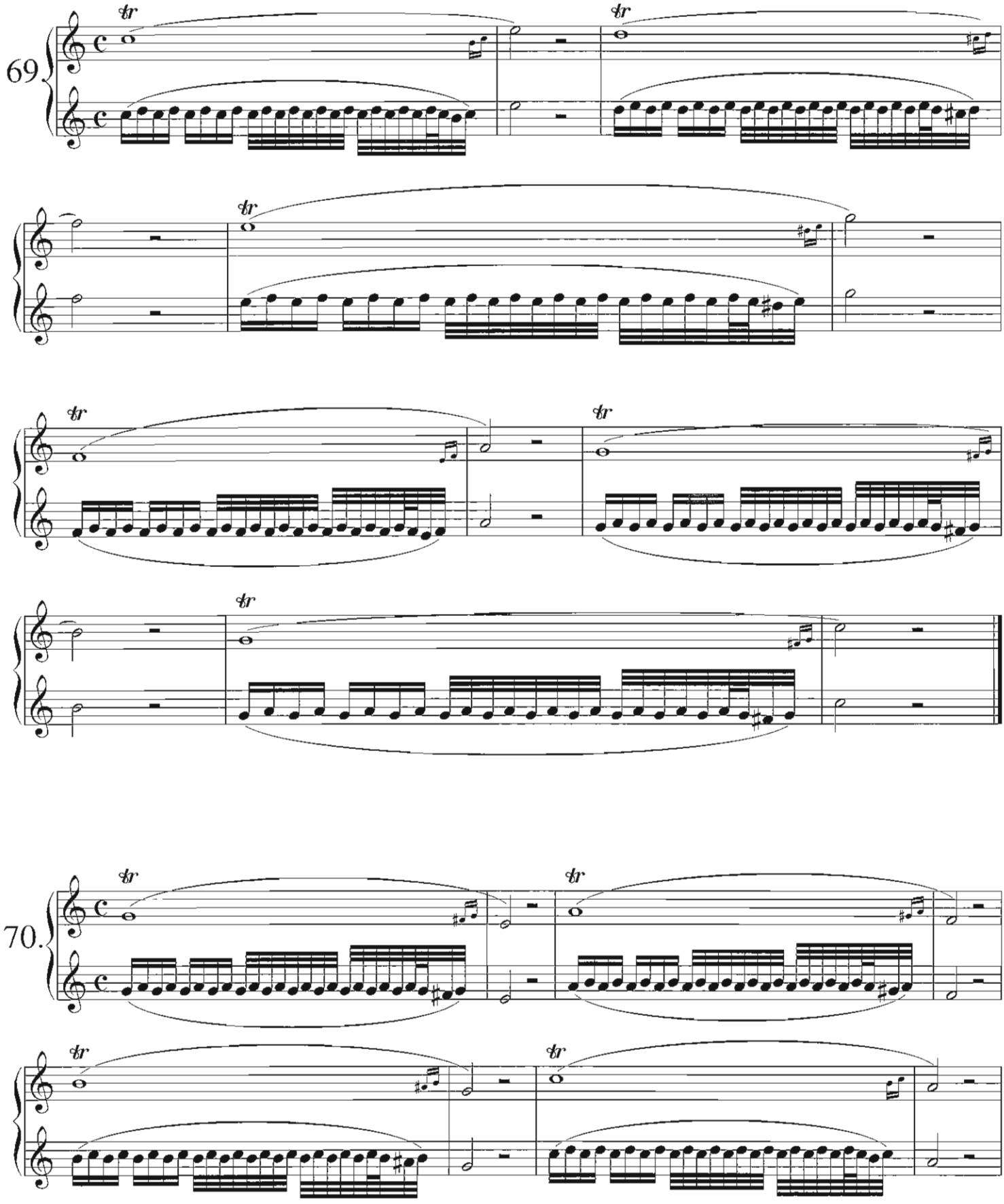


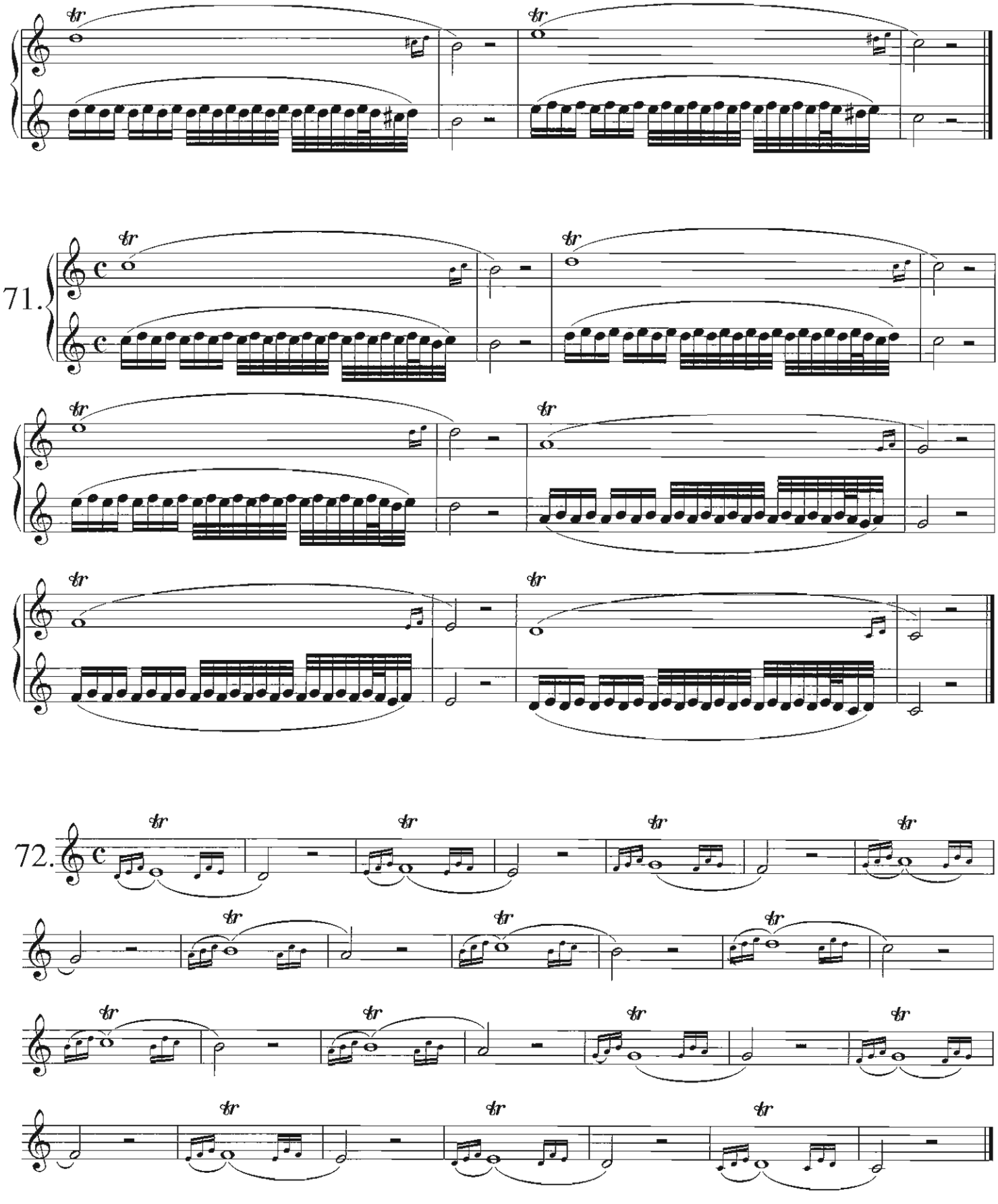

65.
66.
67.



Play the following exercises at a moderate tempo. Practice the annotated trill figure accurately and in tempo. *The beauty of a trill is not in the speed of the notes but in the shape and resolution of the phrase.* As your trill technique becomes relaxed and natural, preconceived rhythm becomes less crucial but the timing of the resolution remains extremely important. Substitute fingerings can help the execution of certain trills (Example: #68, measure 9, use 3rd valve 'A' for the 'G#' to 'A' trill). Additionally, good hand position, curved fingers and aggressive valve compression will insure sparkling clear trills. — *A. Vizzutti*




69.
70.


71.
72.

73.

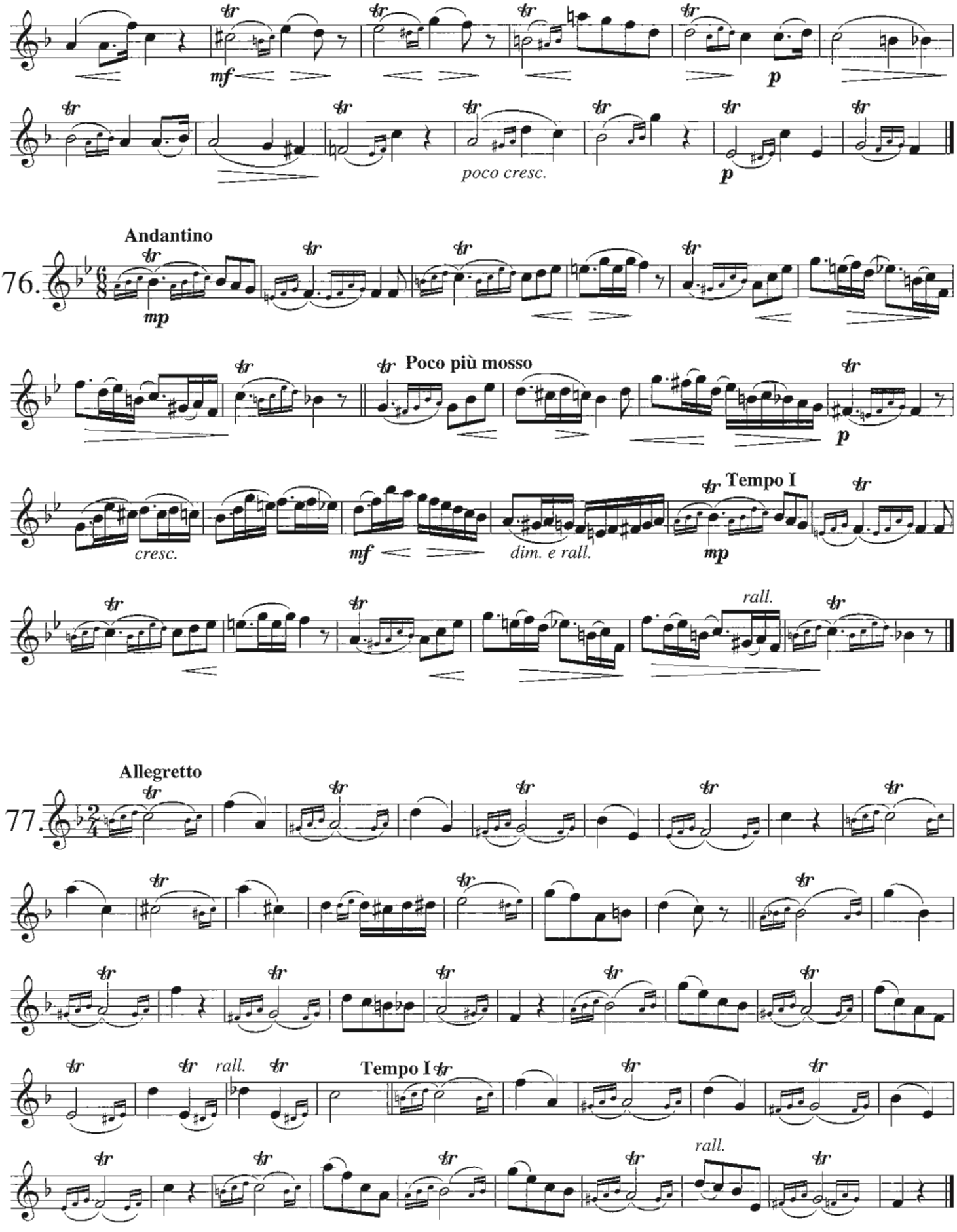
Andante

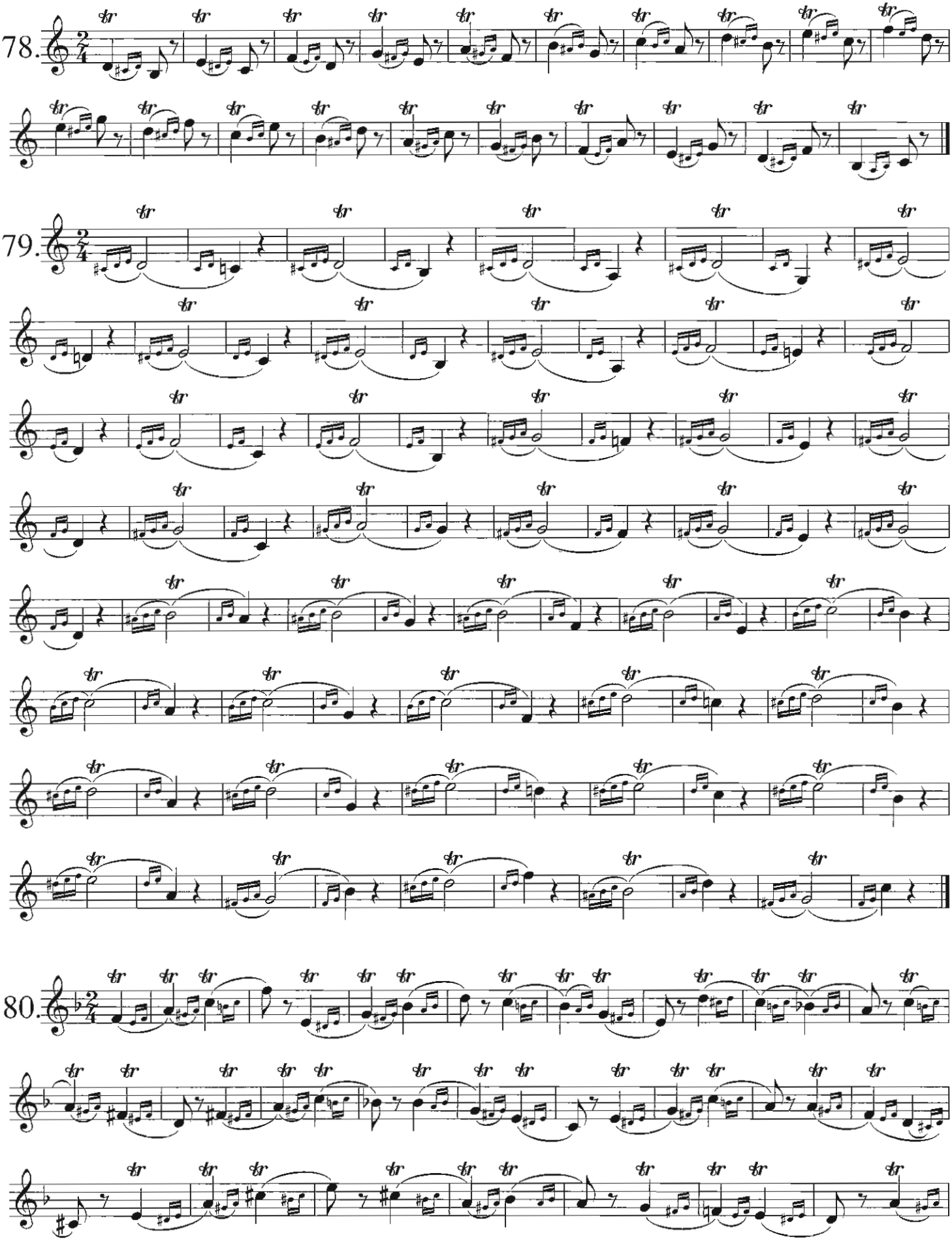
74.

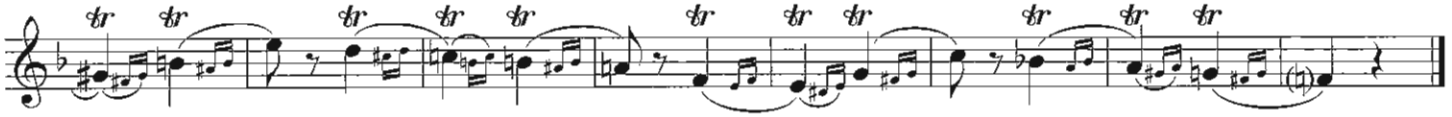
Andante

75.

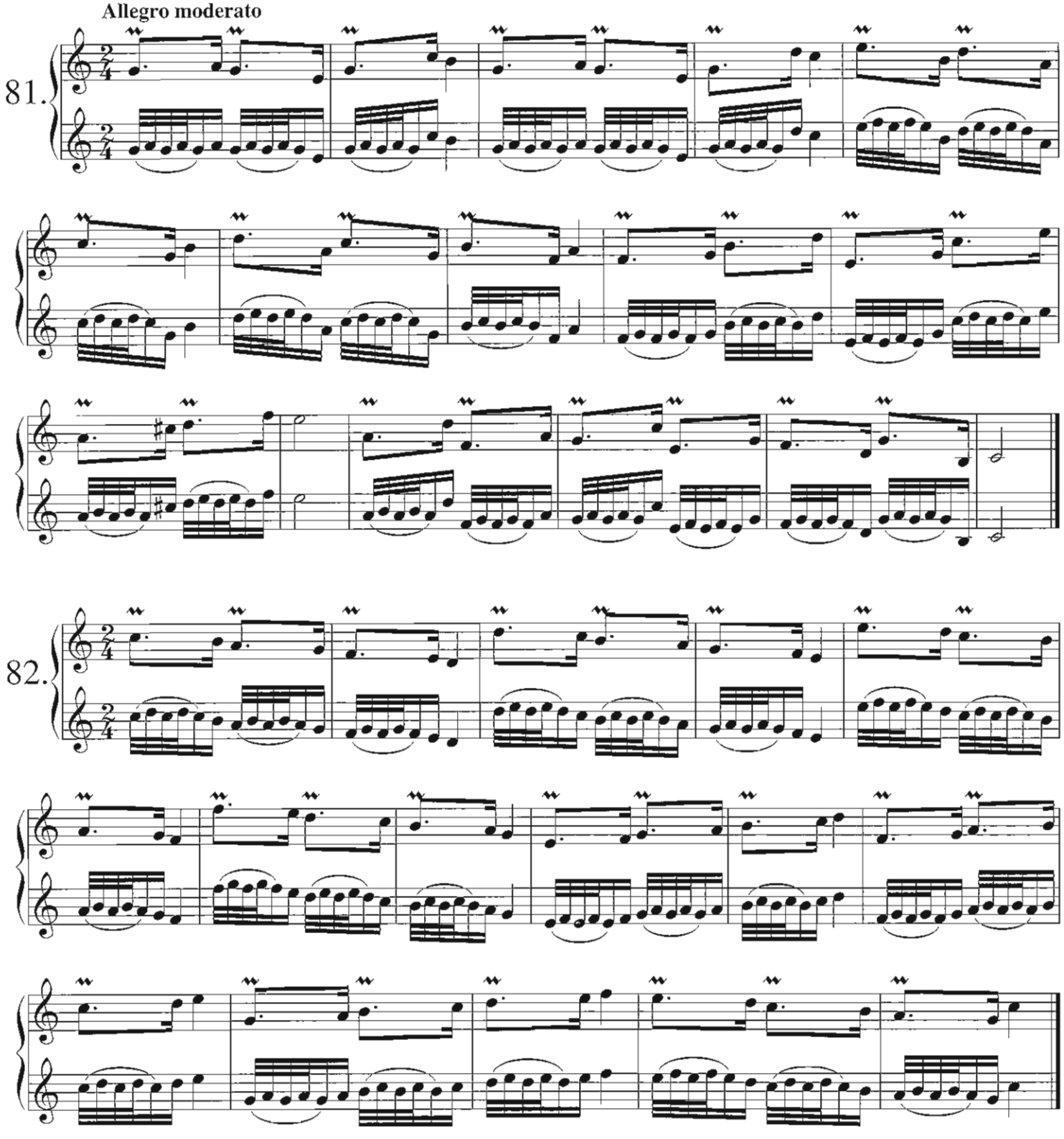
mf *p* *p* *p*

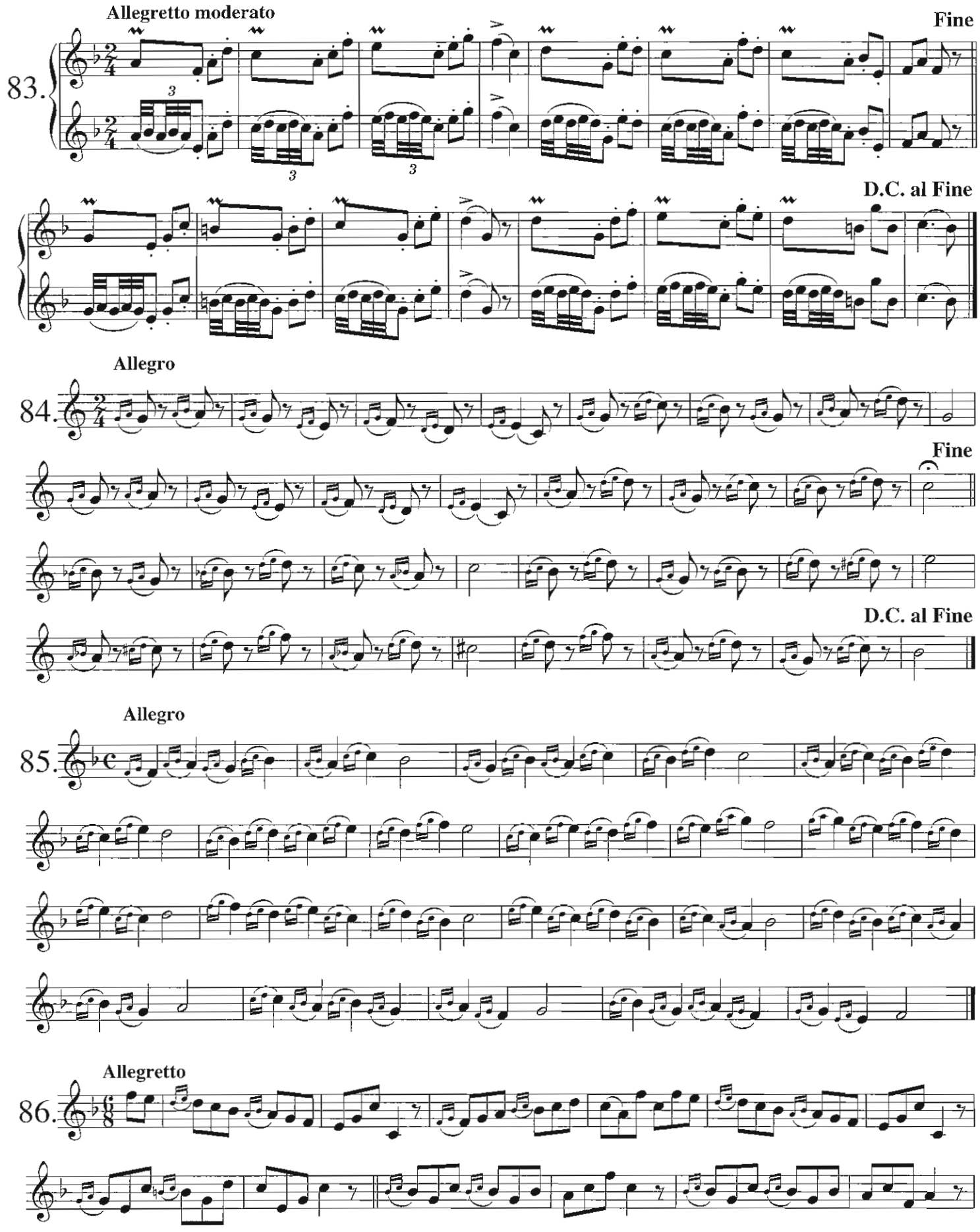

mf
p
poco cresc.
p
Andantino
76.
mp
Poco più mosso
p
cresc.
mf
dim. e rall.
Tempo I
mp
rall.
Allegretto
77.
rall.
Tempo I
rall.

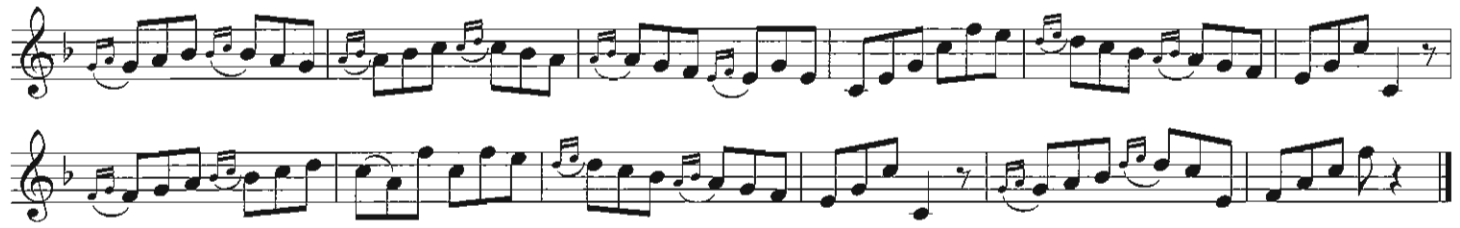

78.
79.
80.



MORDENT

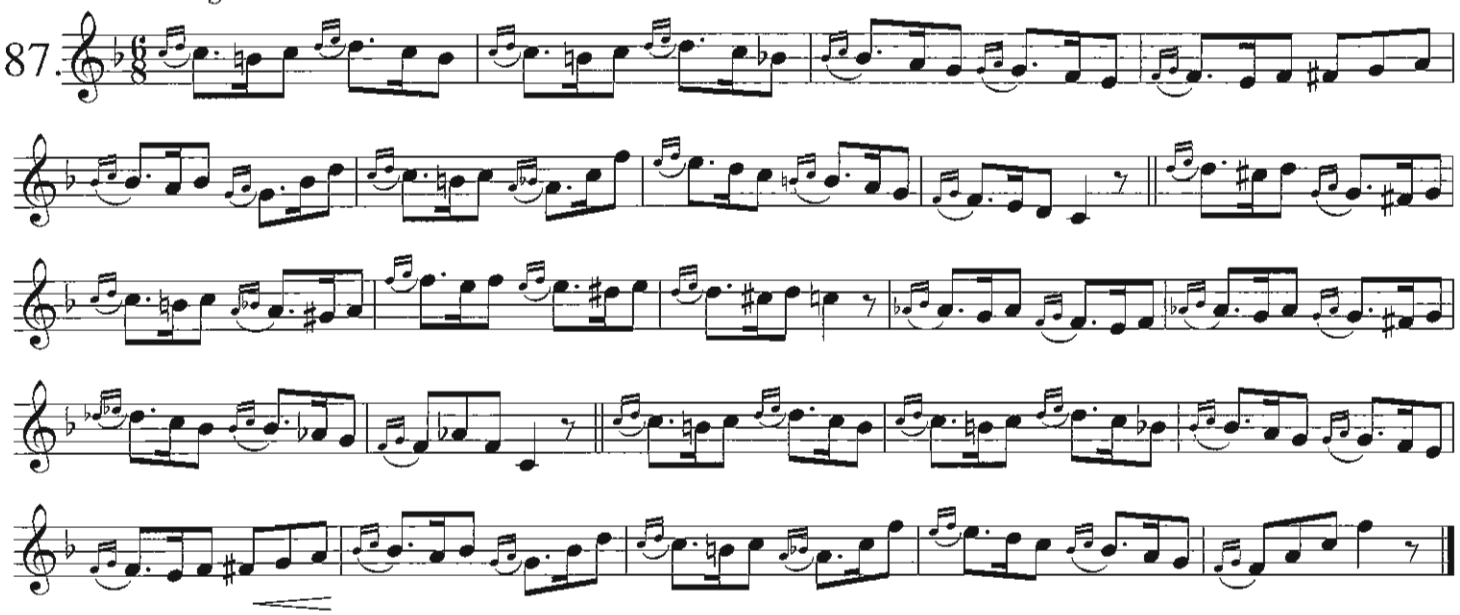



Allegretto moderato
Fine
83.
D.C. al Fine
Allegro
84.
Fine
D.C. al Fine
Allegro
85.
Allegretto
86.



Allegretto

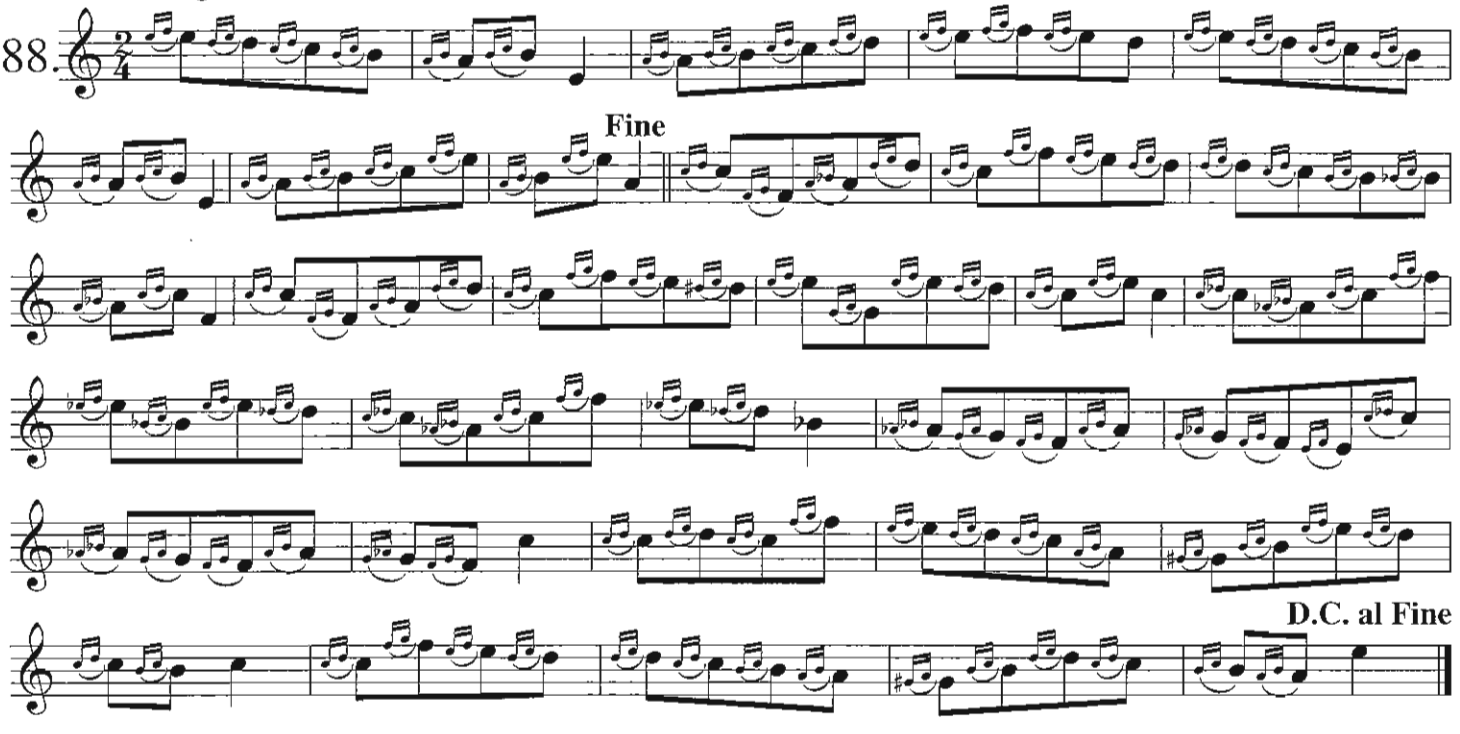
87.



Allegro

88.

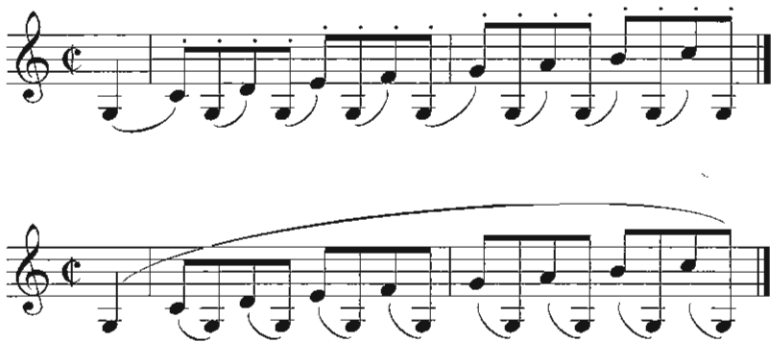
Fine



D.C. al Fine

Intervals

The *Interval Studies* section is a very important part of the Arban *Method*. Remember that the original Arban *Method* was written for the cornet. The correct approach to cornet playing is one of control and efficiency. The idea of overpowering the instrument, often employed in trumpet practice, will not be helpful in learning to accurately navigate intervallic movement quickly and beautifully. That is not to say the player should be timid in any way while practicing or experimenting. Simply put, sustained improvement regarding the interval studies is a matter of finesse over muscle power. Using this logical concept, the Arban *Method* is equally applicable to the cornet and the trumpet. The approach to successfully managing the large intervals presented here must be free of tension and light—as on a cornet. *Minimize movement for maximum flexibility.* The steady airflow concept—while perhaps more difficult to grasp in the interval section of the *Method*—remains as true and necessary as ever. Practice at slow tempi for accuracy. Alternately practice at quick tempi to achieve natural freedom in *flowing through the notes* with some mistakes allowed. Arban also suggests practicing with the phrases in this section slurred and again in groups of two slurred notes:



Use of syllables is further recommended for intervallic studies. Logically, using 'Tah' for notes below the staff, 'Tu' for notes in the staff, and 'Tee' for notes above the staff will help align the natural physical actions necessary to play these studies well. Notice that large leaps notated on paper often look daunting but are not necessarily large leaps acoustically on the trumpet.

Make adjustments in air intensity for intervals rather than making overt embouchure adjustments. Experiment with air speed, syllables and performing with a light touch. Do not force a sensation that feels consistently uncomfortable—but realize some new sensations feel strange at first and then become 'improvements'. Do not fear how difficult the exercises look on the written page. Try these suggested techniques and follow the path that produces the best results for you.

Practice and Performance Suggestions

The range and intervals used in the following intervallic exercises (page 132 through 140) may look daunting. While they are certainly not easy to play, you must believe that they can be mastered through common sense, efficient technique and repetition. The goal is to expand your self-imposed technical and mental boundaries in logical steps. Using common sense is important. Here are concepts and techniques you can use to improve and feel comfortable playing the Interval Studies:

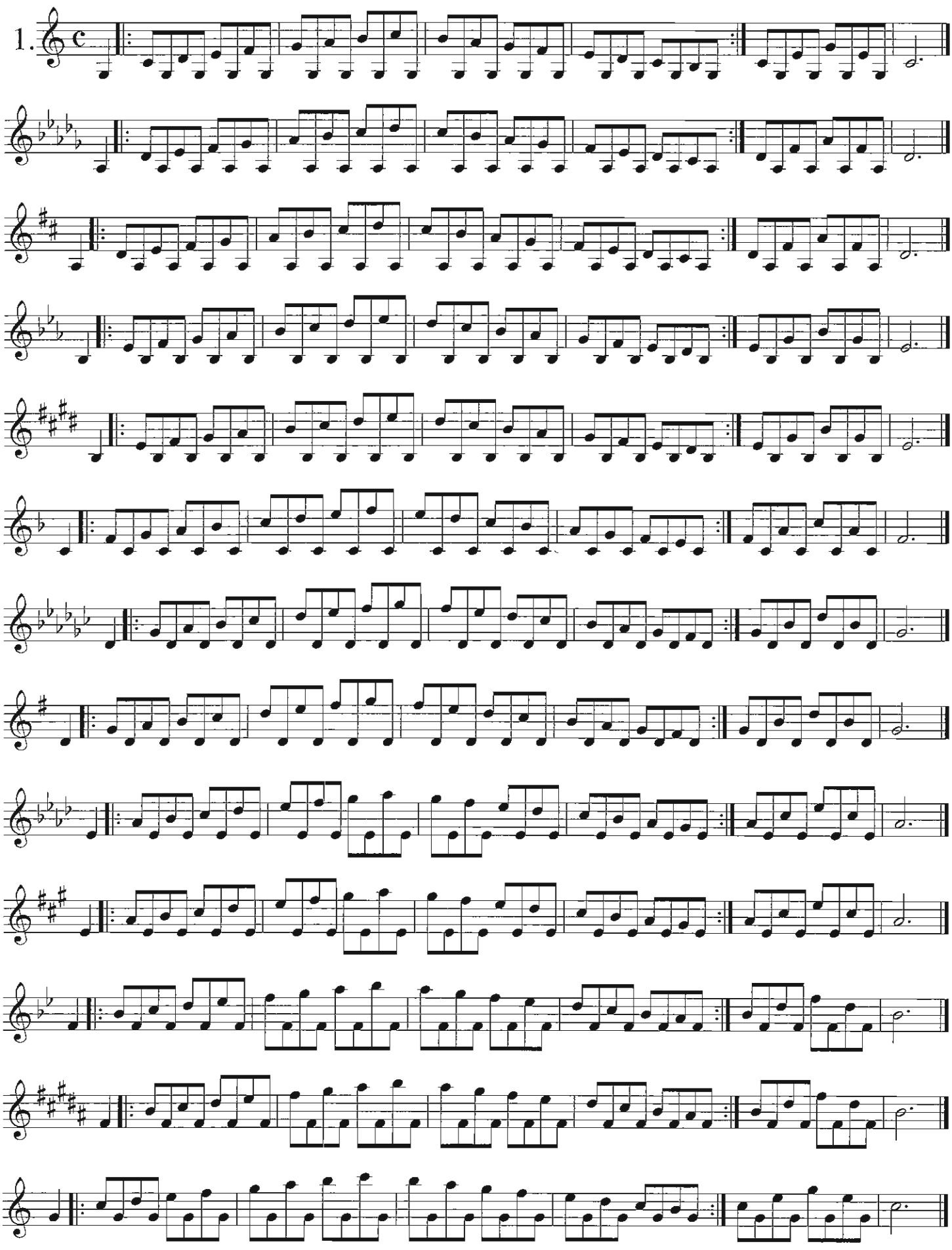
- If you are unable to play articulated low notes well, you cannot expect to perform the intervallic studies based on a low pedal point very well, and should work initially on repeated low notes.
- If you are not comfortable playing repeated high notes, an exercise such as number five will be difficult to improve upon until your upper register is better developed.
- If you use too much left hand or finger ring pressure you will experience fatigue and note-response problems after a short time.
- Confidence can be gained by finding the exercise(s) you perform well and working up and down from there.

An 'air-pulse accent' on the trumpet can be created by physically blowing short bursts of air propelled by the diaphragm during a sustained note. The resulting sound should be a long note with accented, even rhythmic pulses popping out of the texture. The technique is akin to suddenly changing dynamics and it enhances control of the diaphragm muscles. Absolute care should be taken to maintain steady intonation during this process. Practice pulsing quarter notes sustaining a middle range pitch at a tempo of about 100 bpm. This technique is very helpful when playing large intervals. 'Air-pulse accent' the upper notes. Exaggerate the 'pulse' action at first. Don't be timid! The technique will eventually become smooth and second nature.

Generally practice at slow to moderate tempi yet feel free to play easier exercises as fast as you can. Remember to minimize embouchure motion as mentioned earlier. While the ultimate goal is note accuracy, occasionally repeat large intervallic leaps and observe the feeling—even if you are not sounding the written notes exactly. Practice softly and with light mouthpiece pressure much of the time. Alternate dynamics, using the louder dynamic to encourage excellent breath support and a full sound. Be assured that no matter how difficult the Interval Studies are for you, improvement through practice will follow. *— A. Vizzutti*

Intervals

The studies on intervals should be practiced diligently. Be careful not to change the position of the mouthpiece when moving from a low to a high note or from a high note to a low note. By observing this rule, the player will acquire greater precision in attack and facility in playing (see studies #1 - 7). *— J. B. Arban*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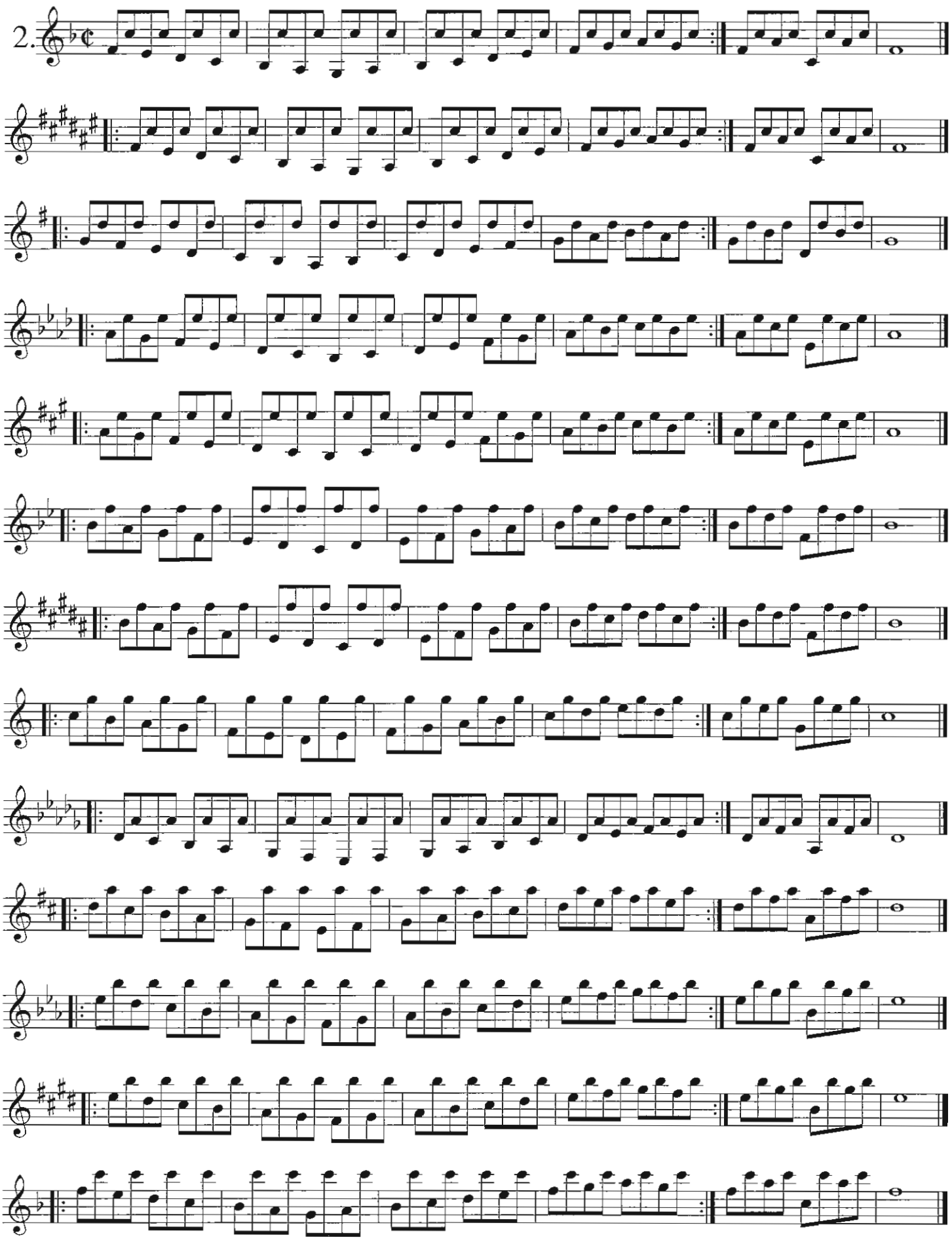
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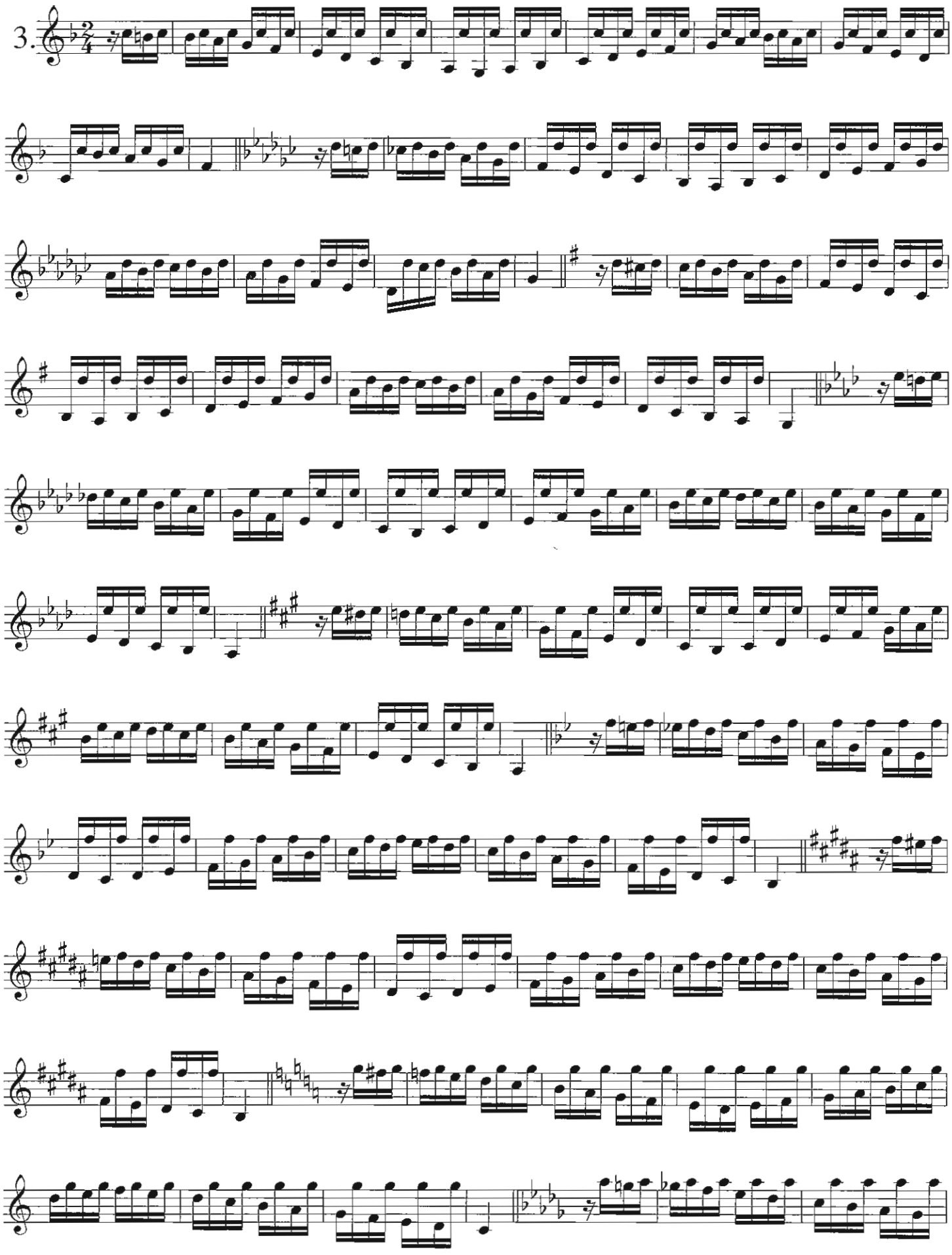
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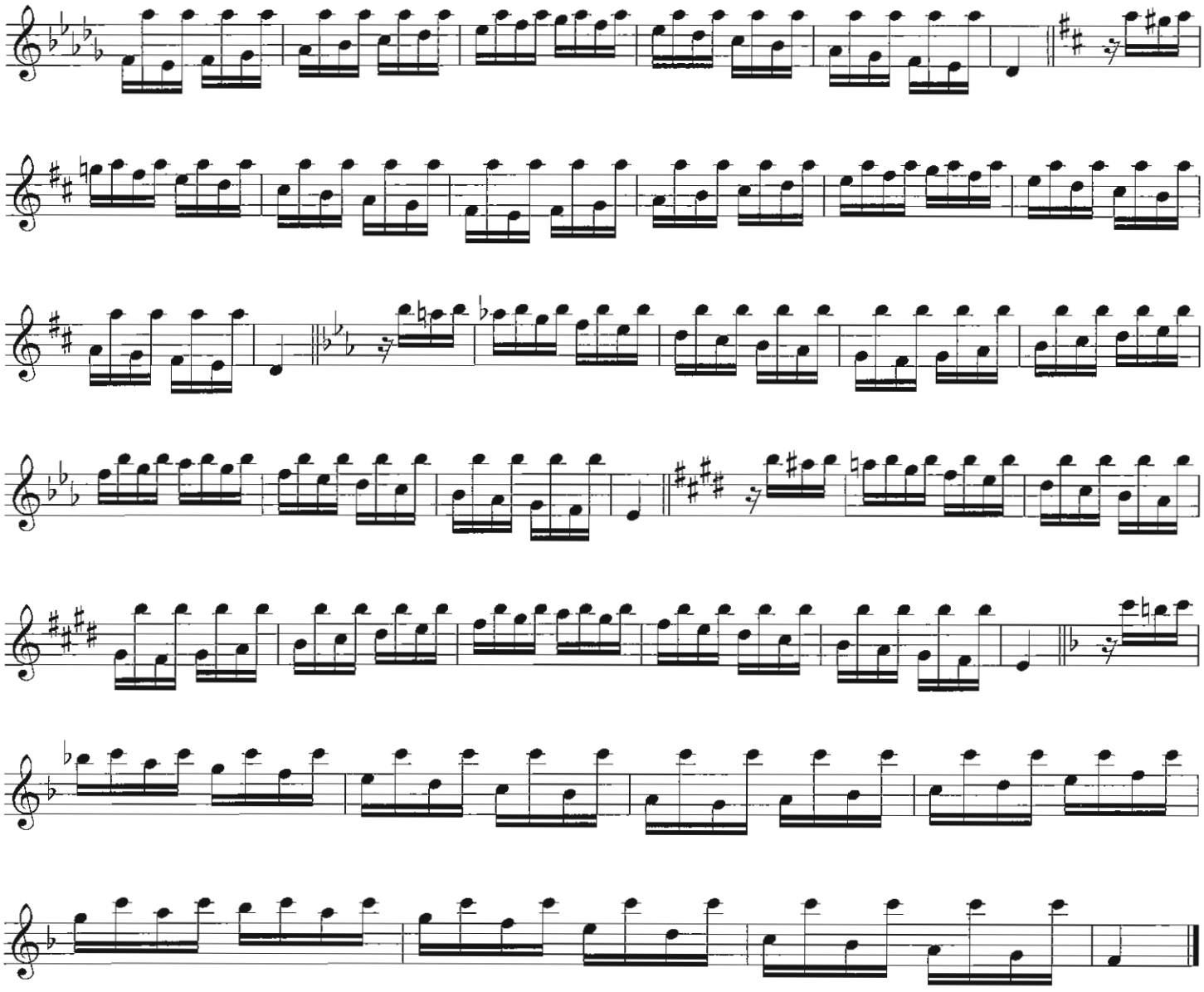

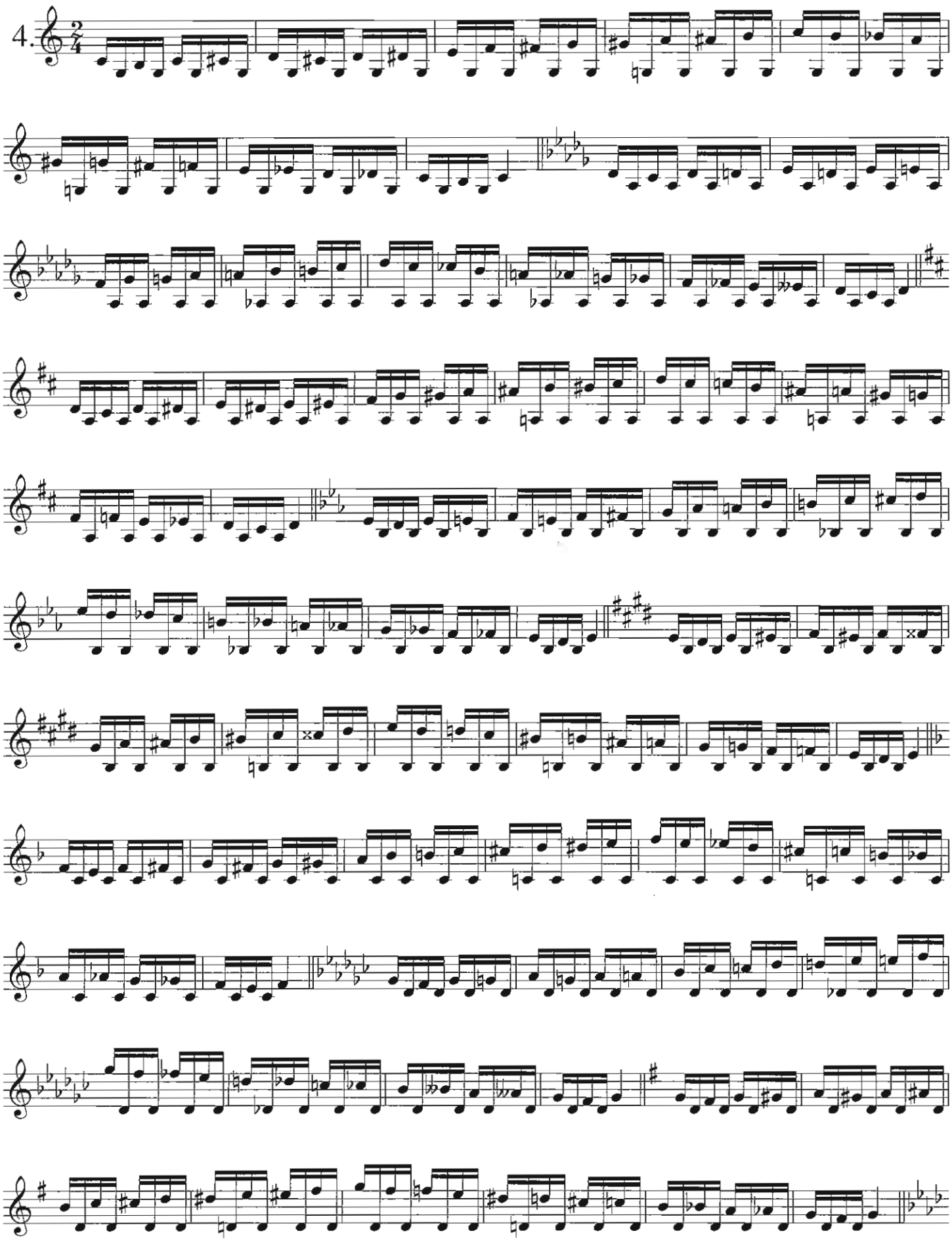
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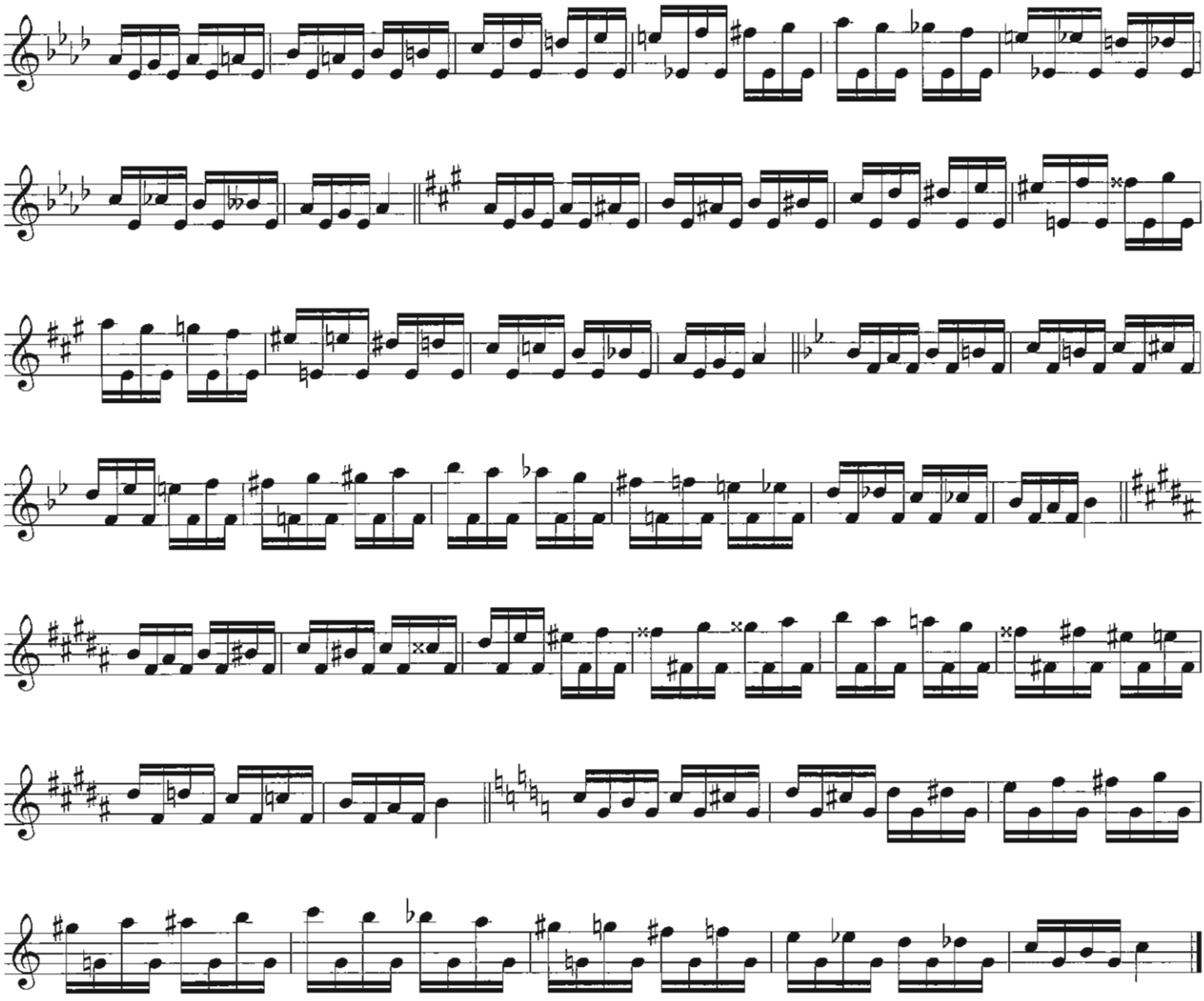

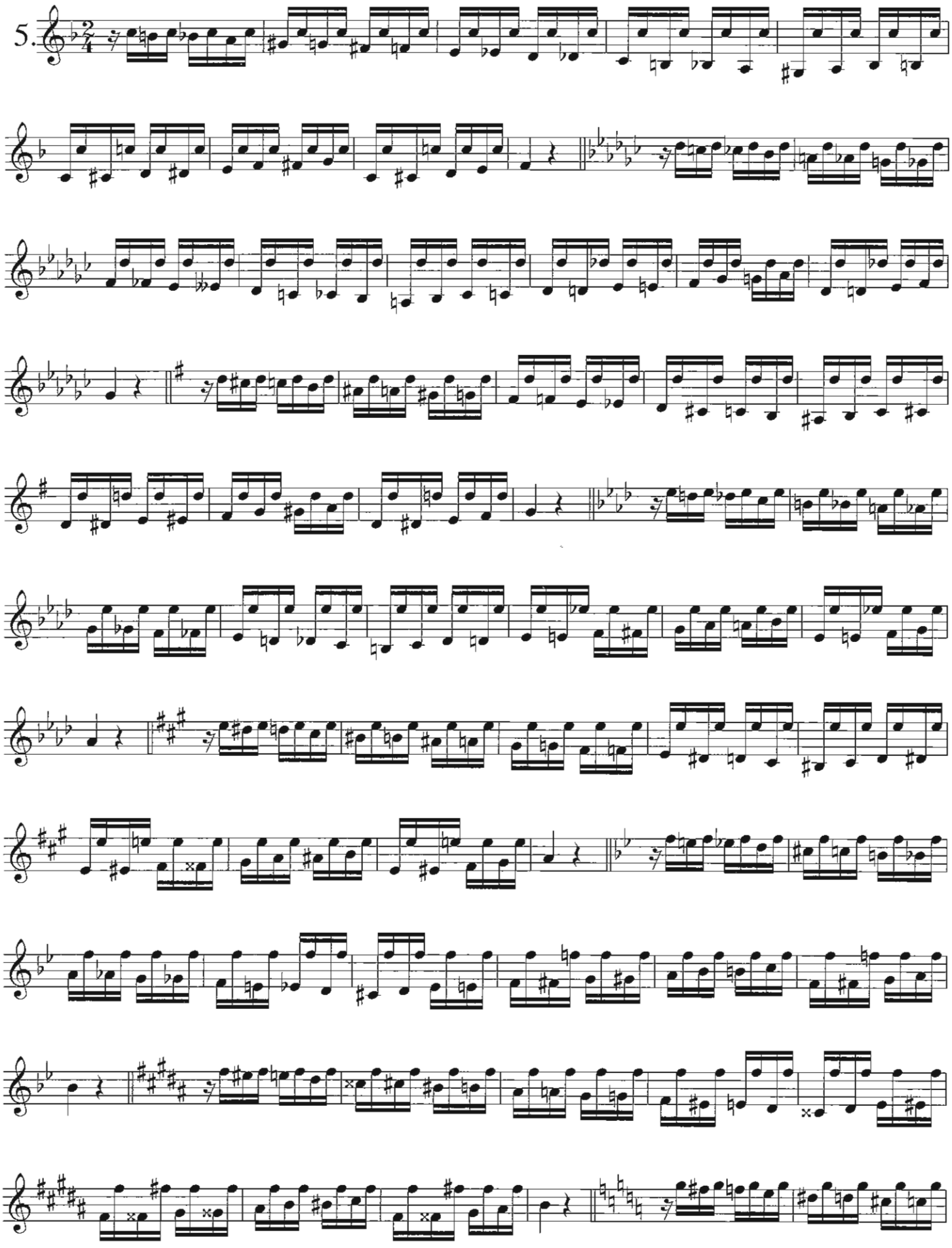
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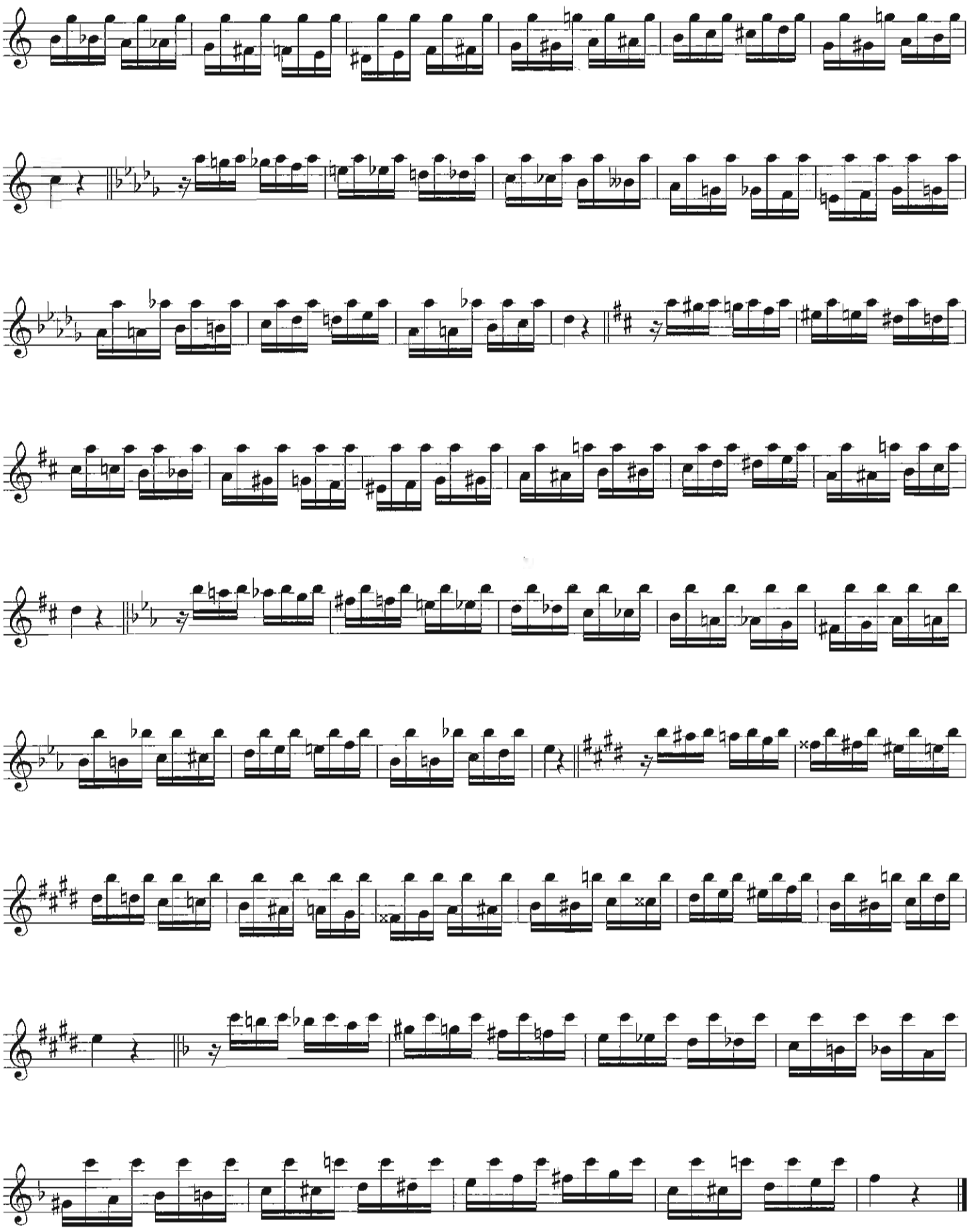

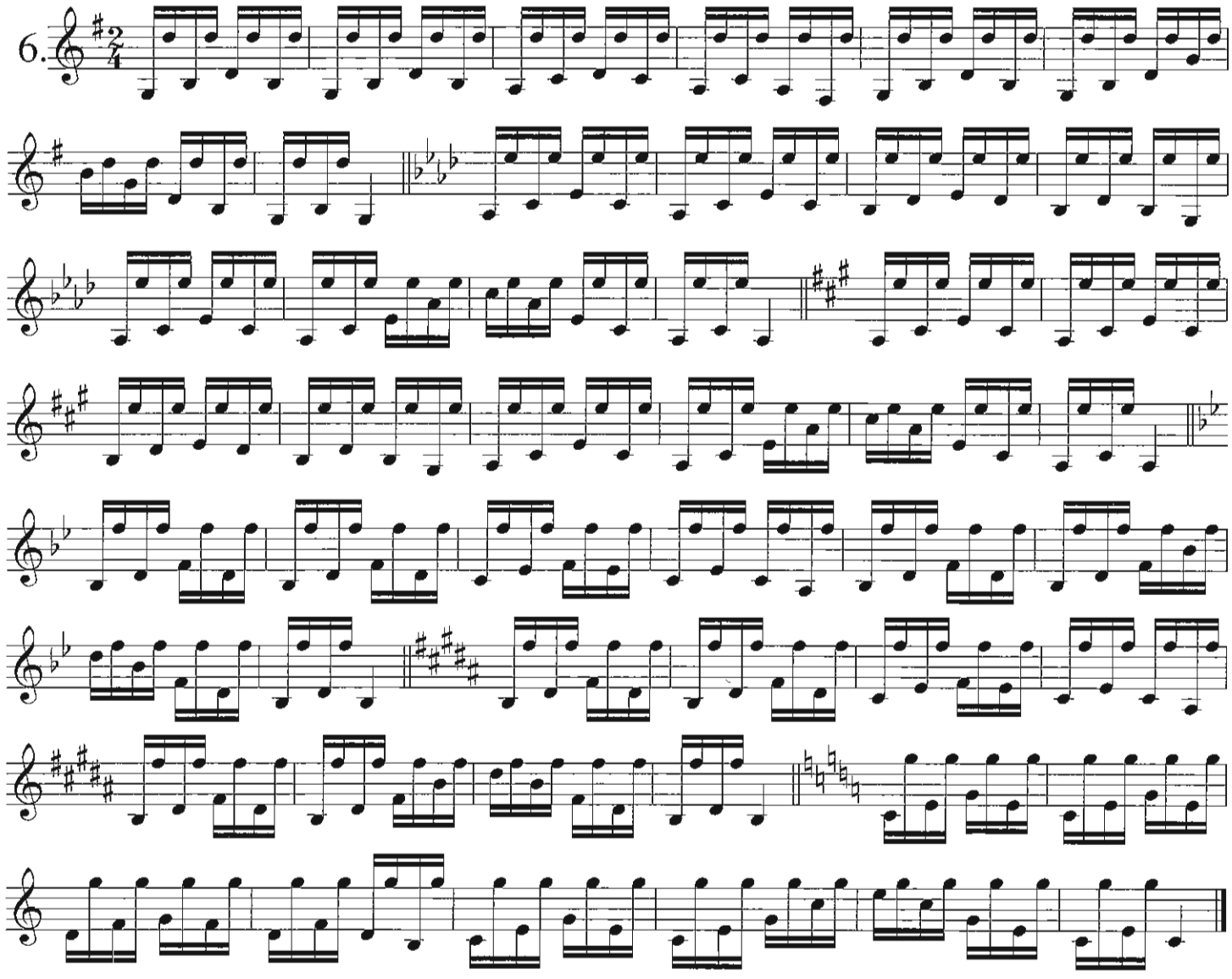
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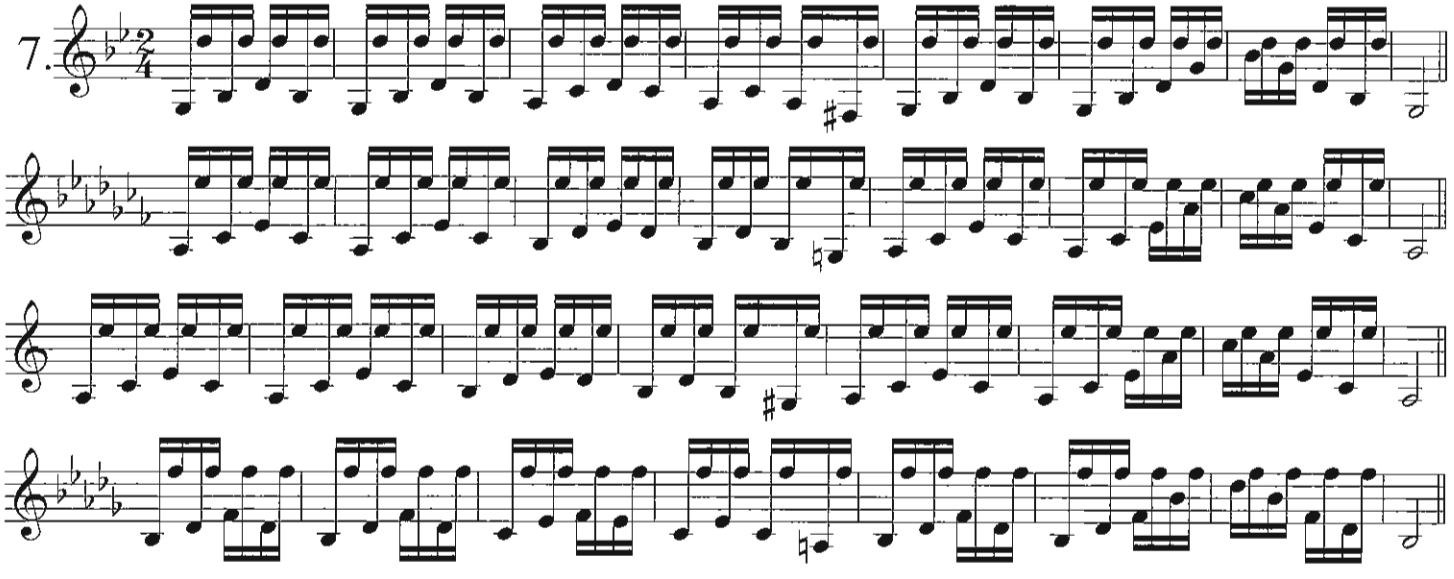
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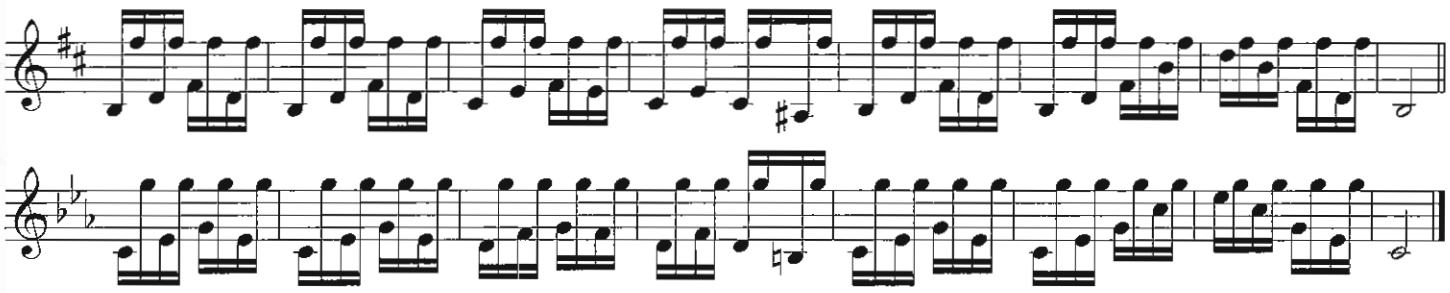
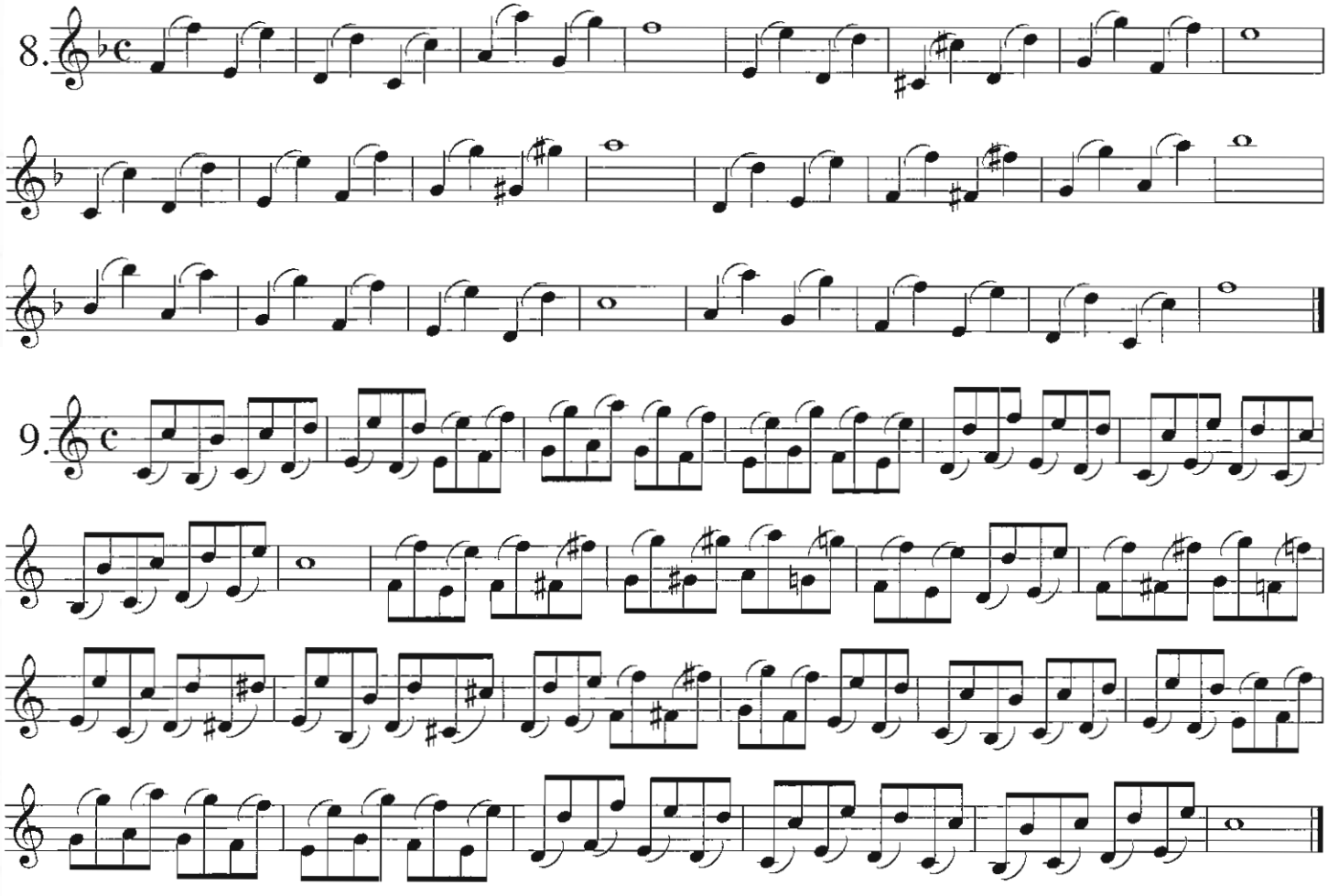
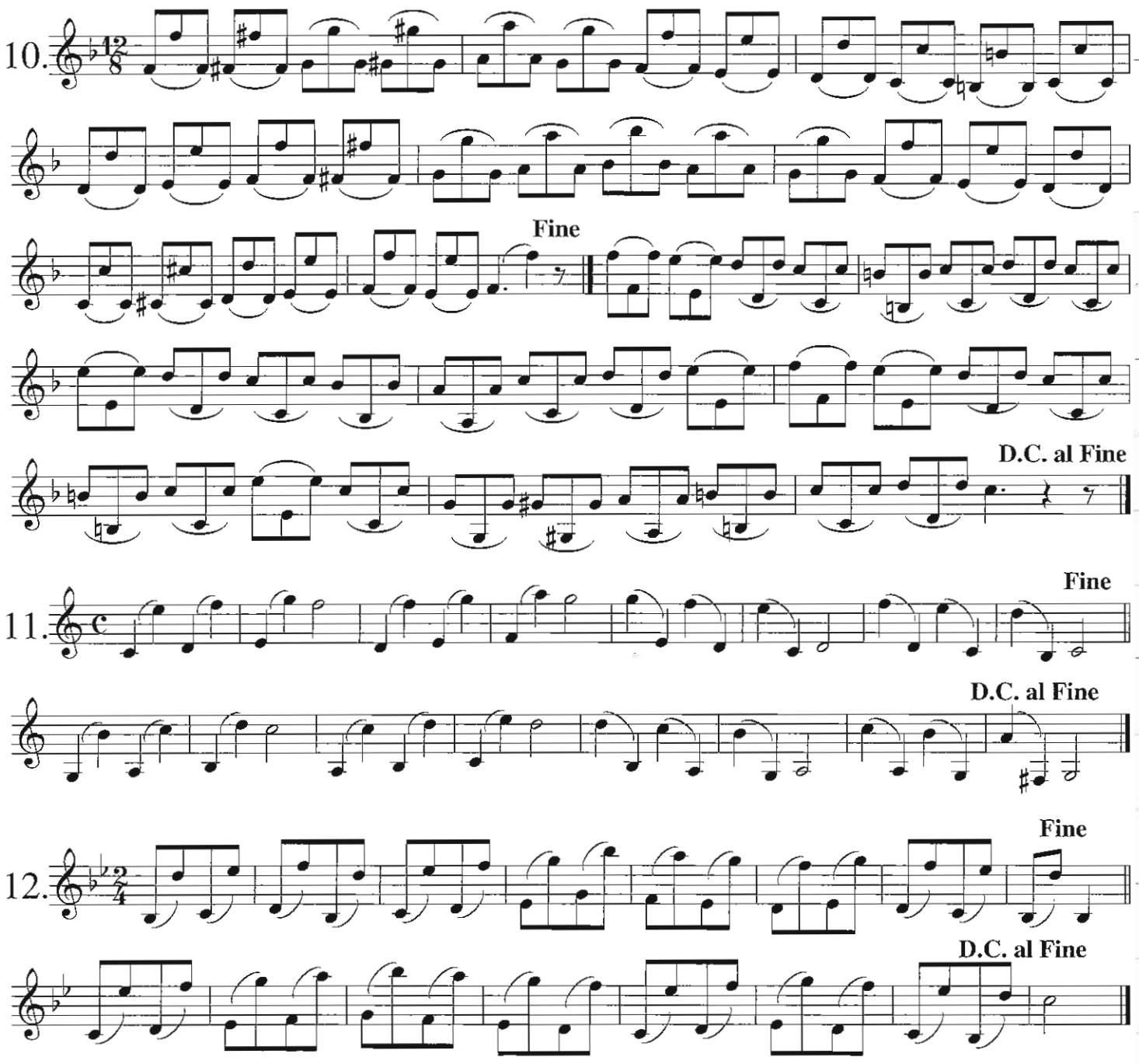


Broken Octaves and Tenths

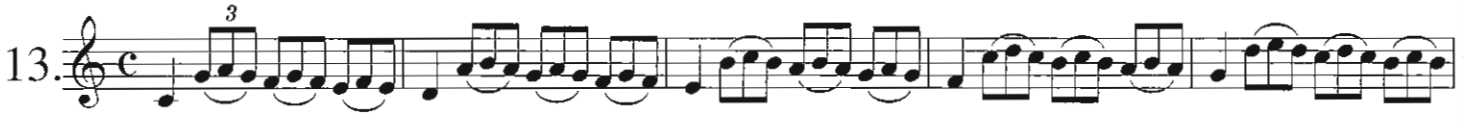
Broken octaves and tenths are not frequently used in music for the cornet or trumpet: nevertheless, octaves can be very effective when sensibly employed. This also applies to tenths. It is very difficult to play in quick tempo any melody employing consecutive tenths (see studies #8 - 12). — *J. B. Arban*

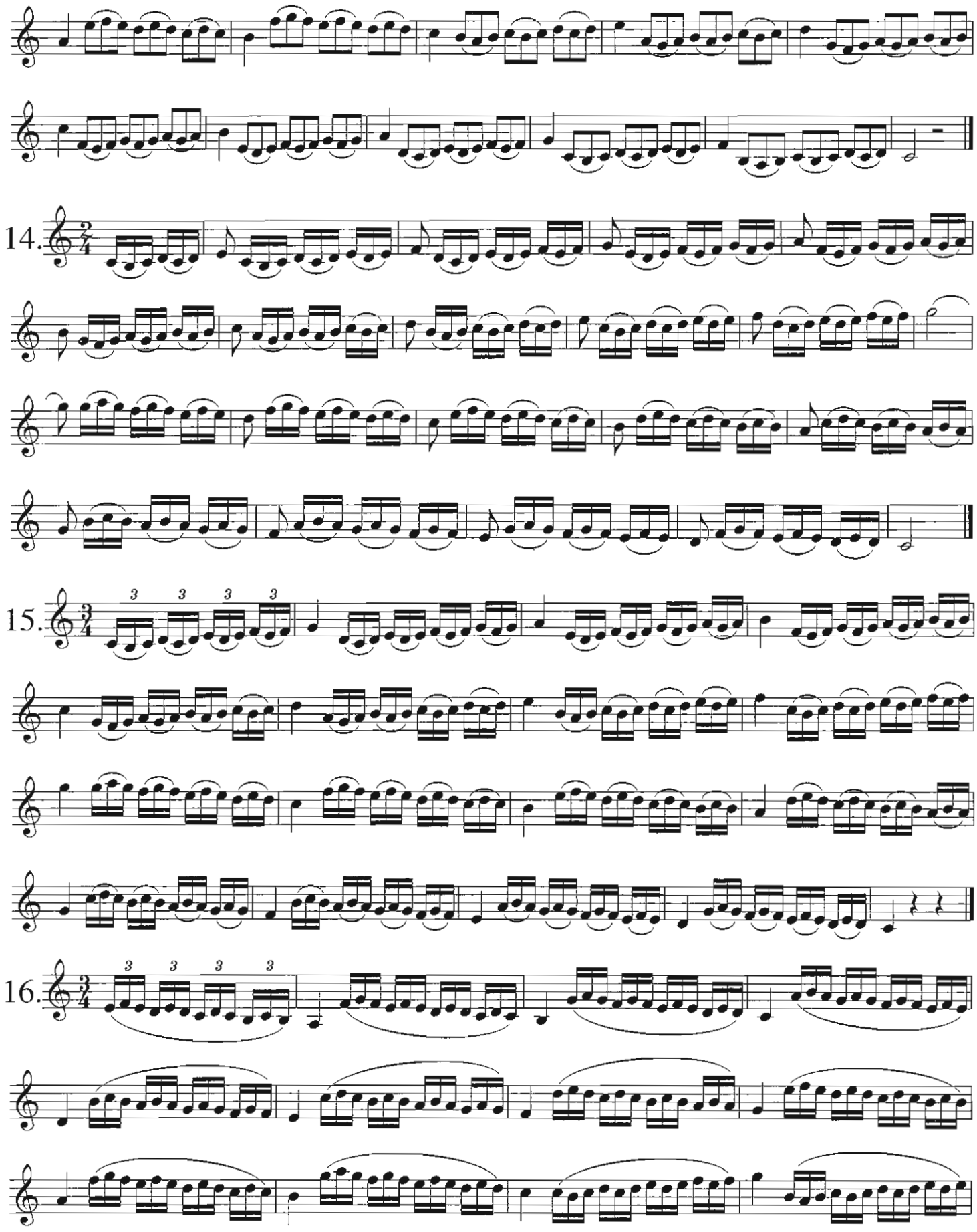




TRIPLETS

The use of triplets is always highly effective. In order to play triplets well, each note must be articulated as evenly as possible. Practice slowly at first and do not increase the tempo until you have mastered the regular movement of the fingers (see studies #13 - 27).
— J. B. Arban

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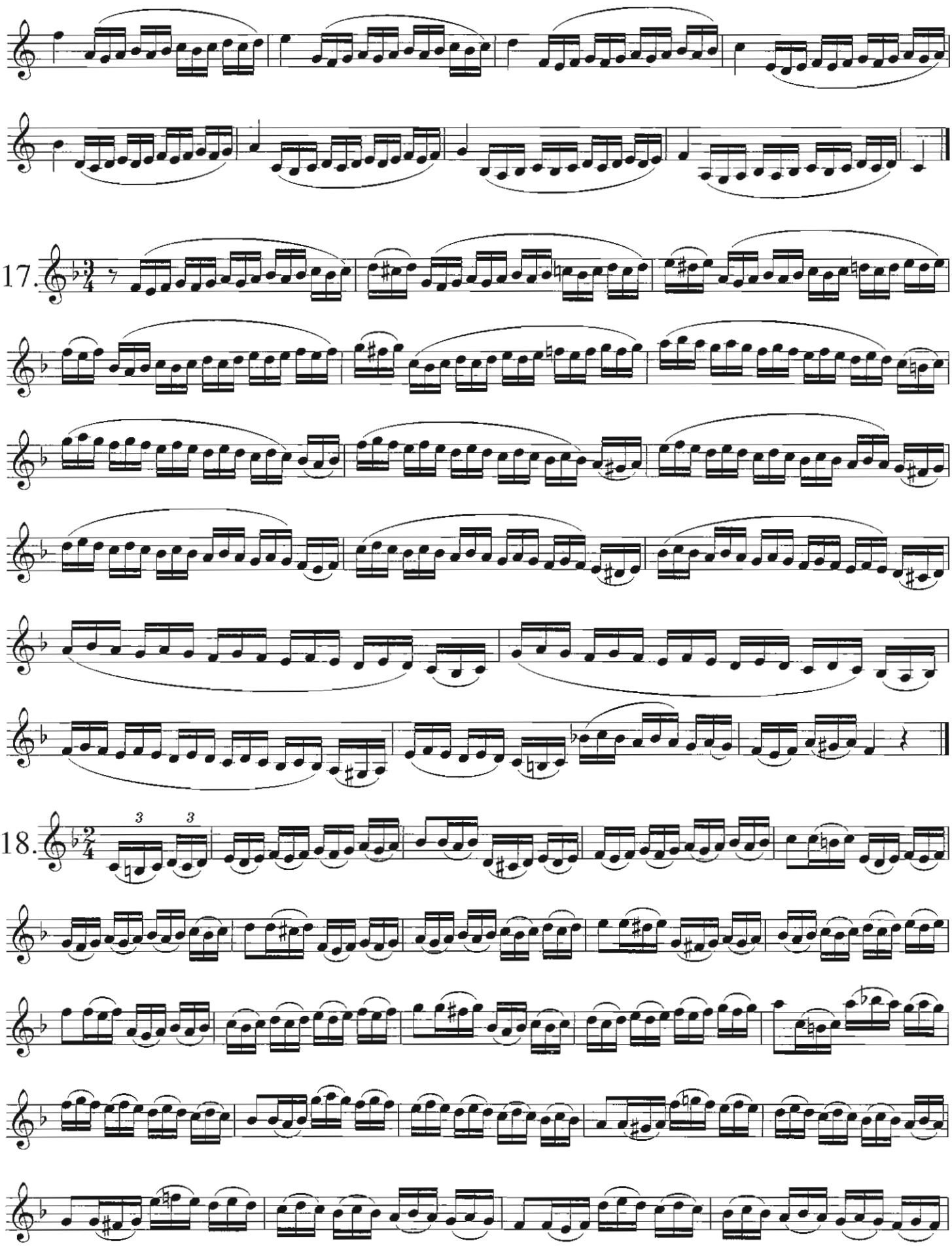
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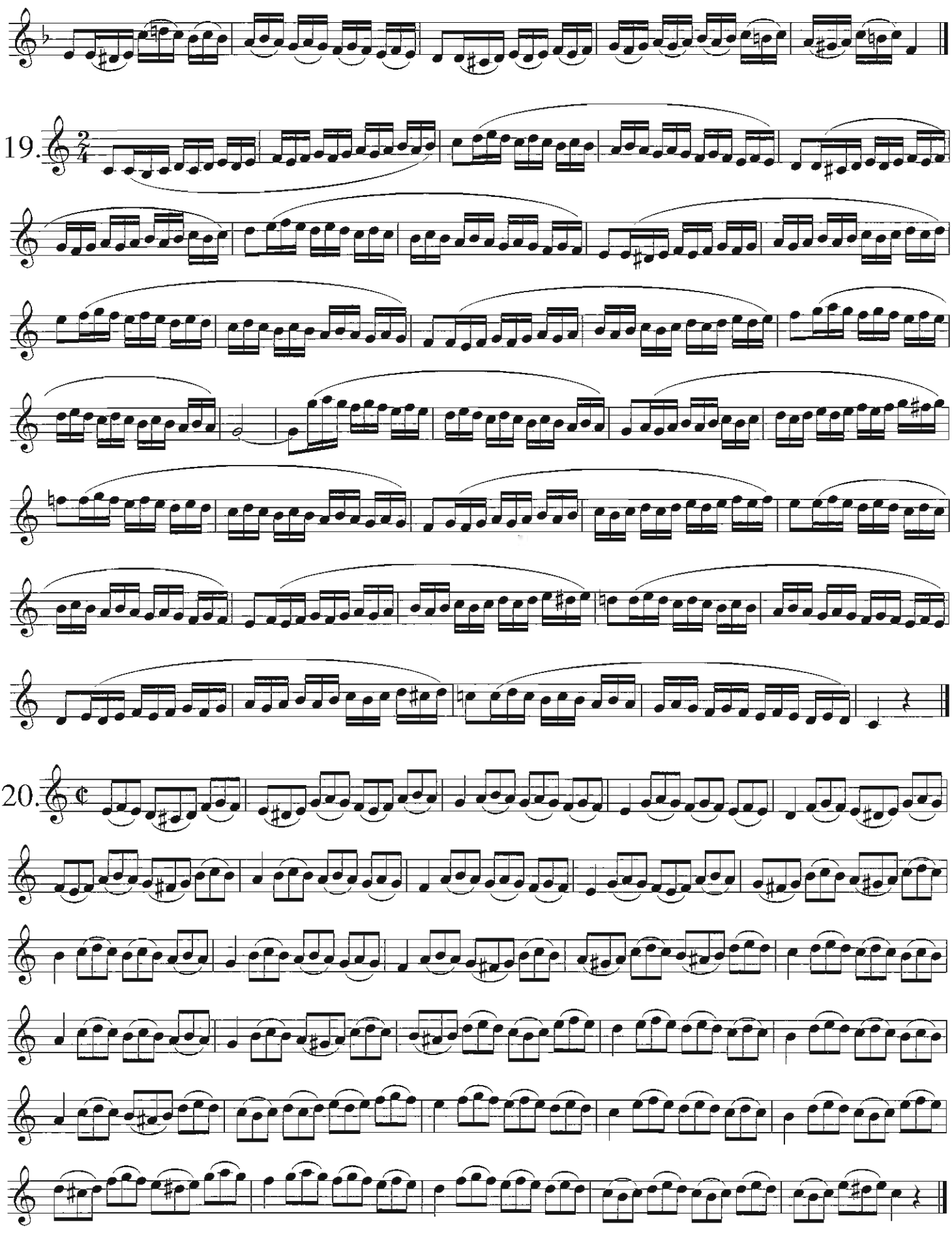
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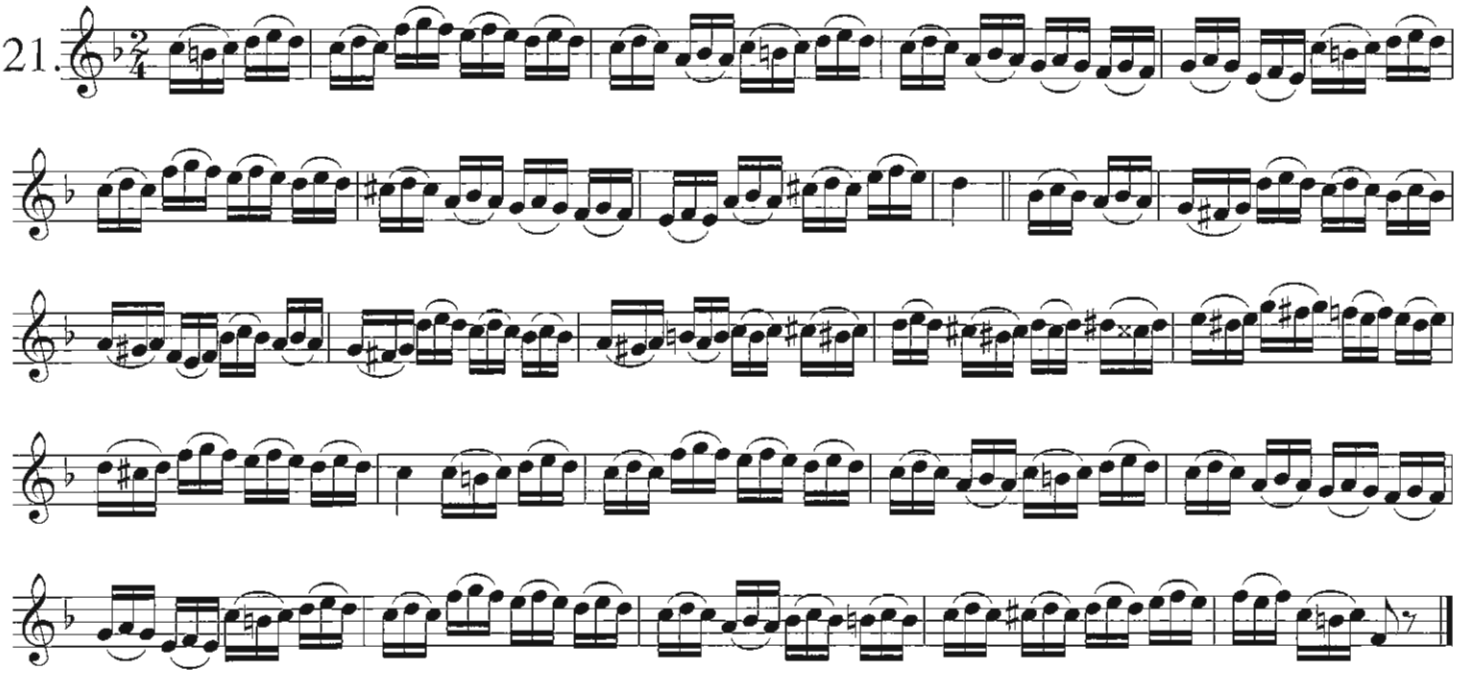

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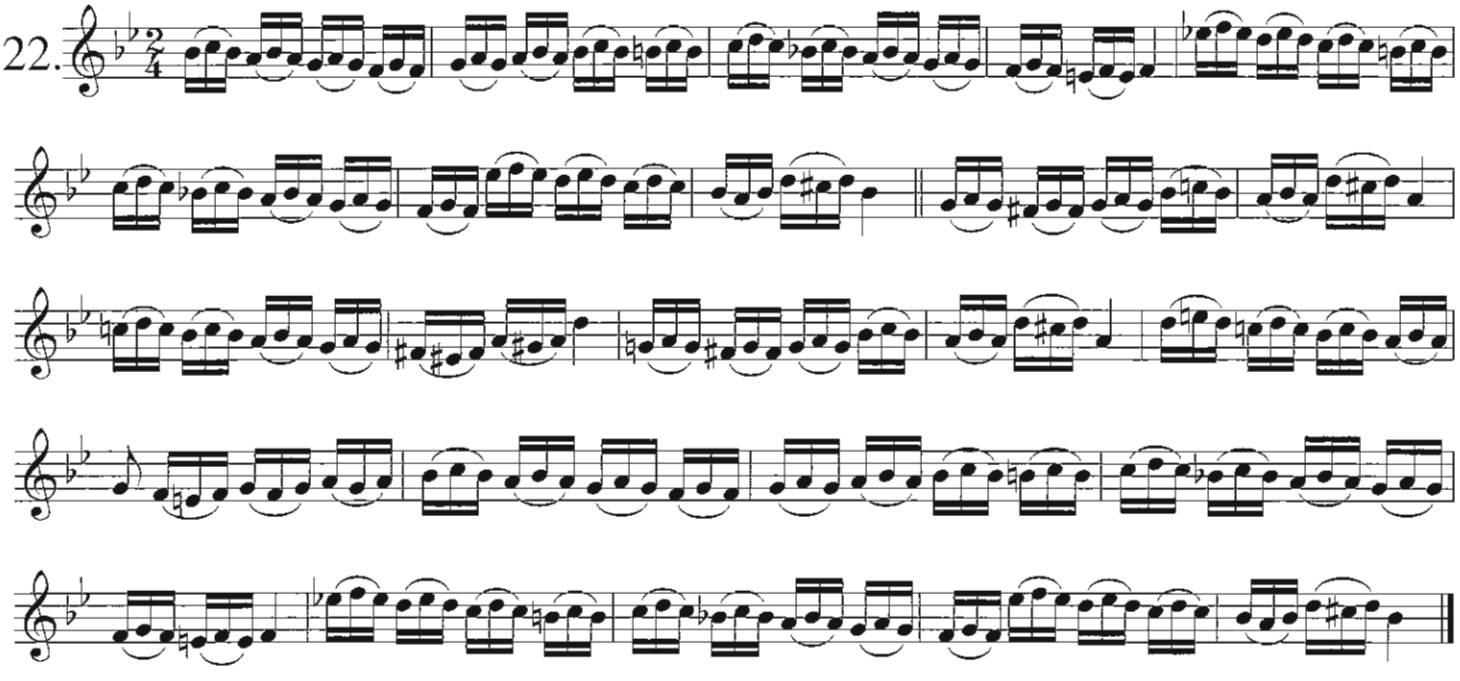

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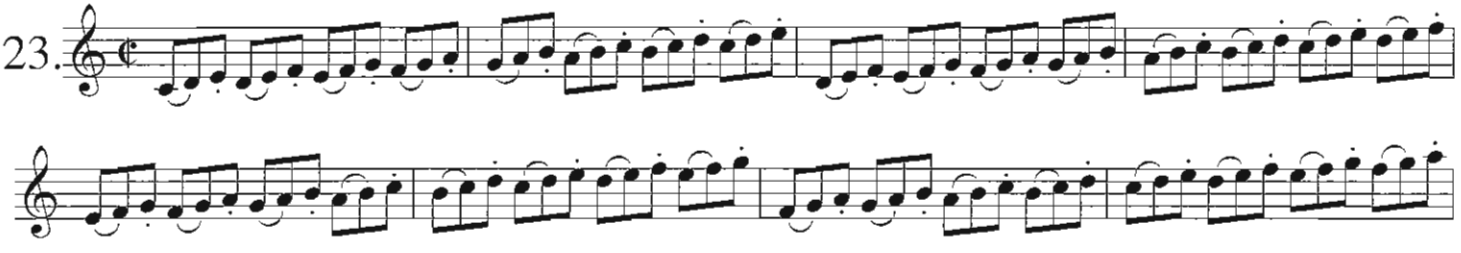

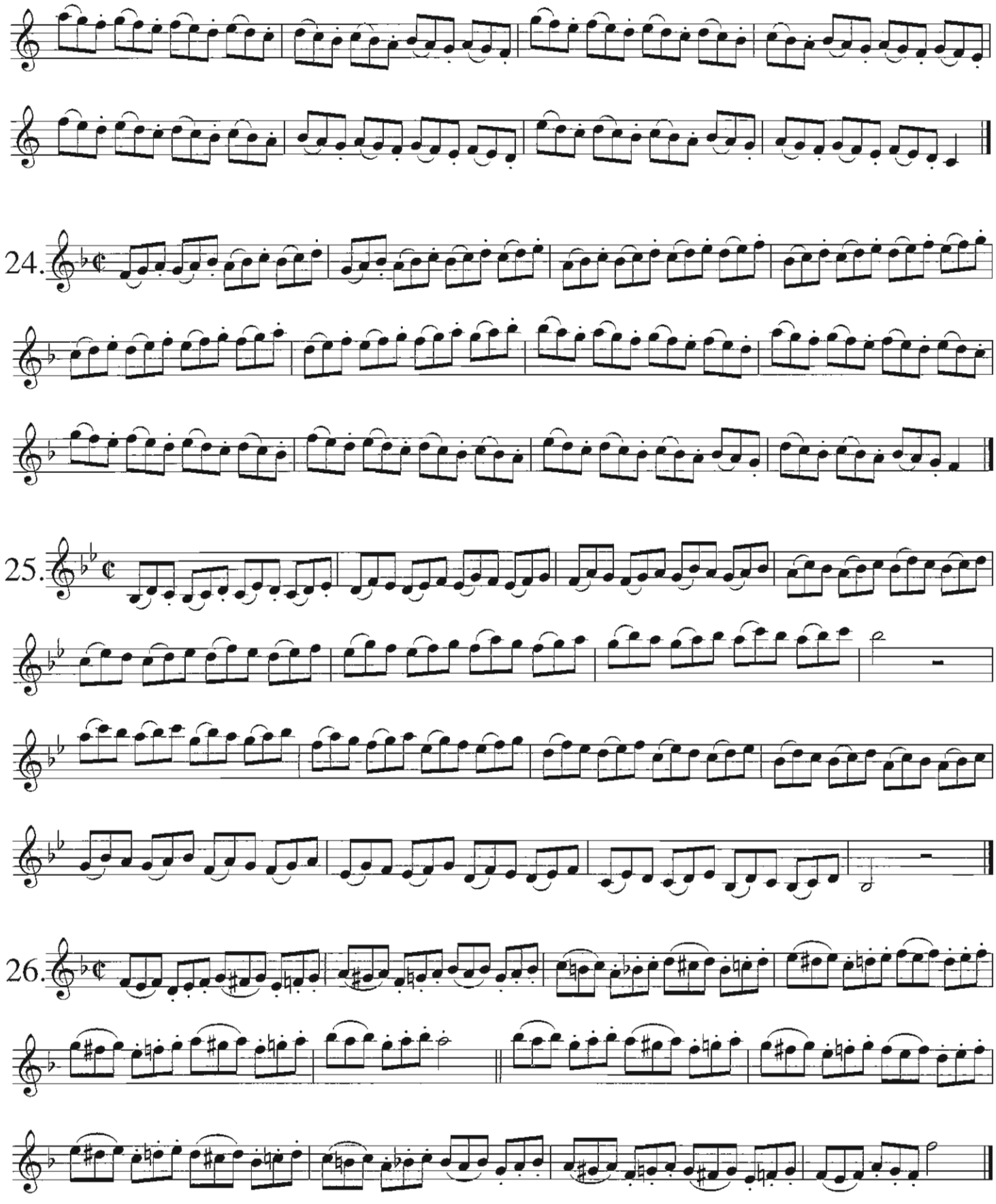
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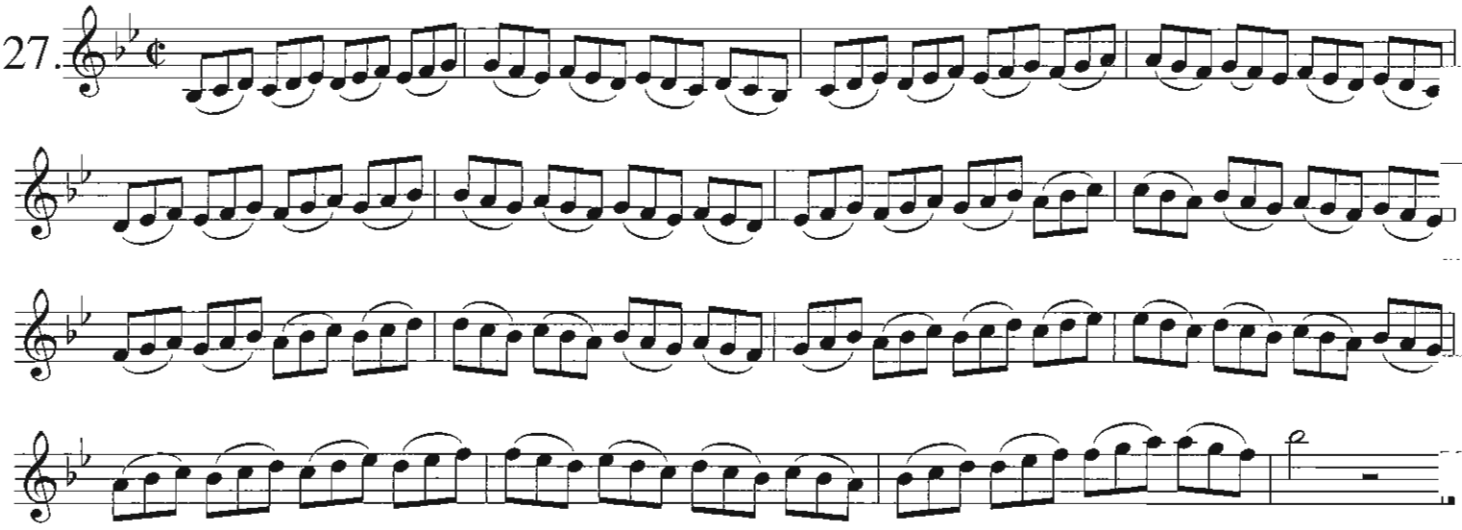
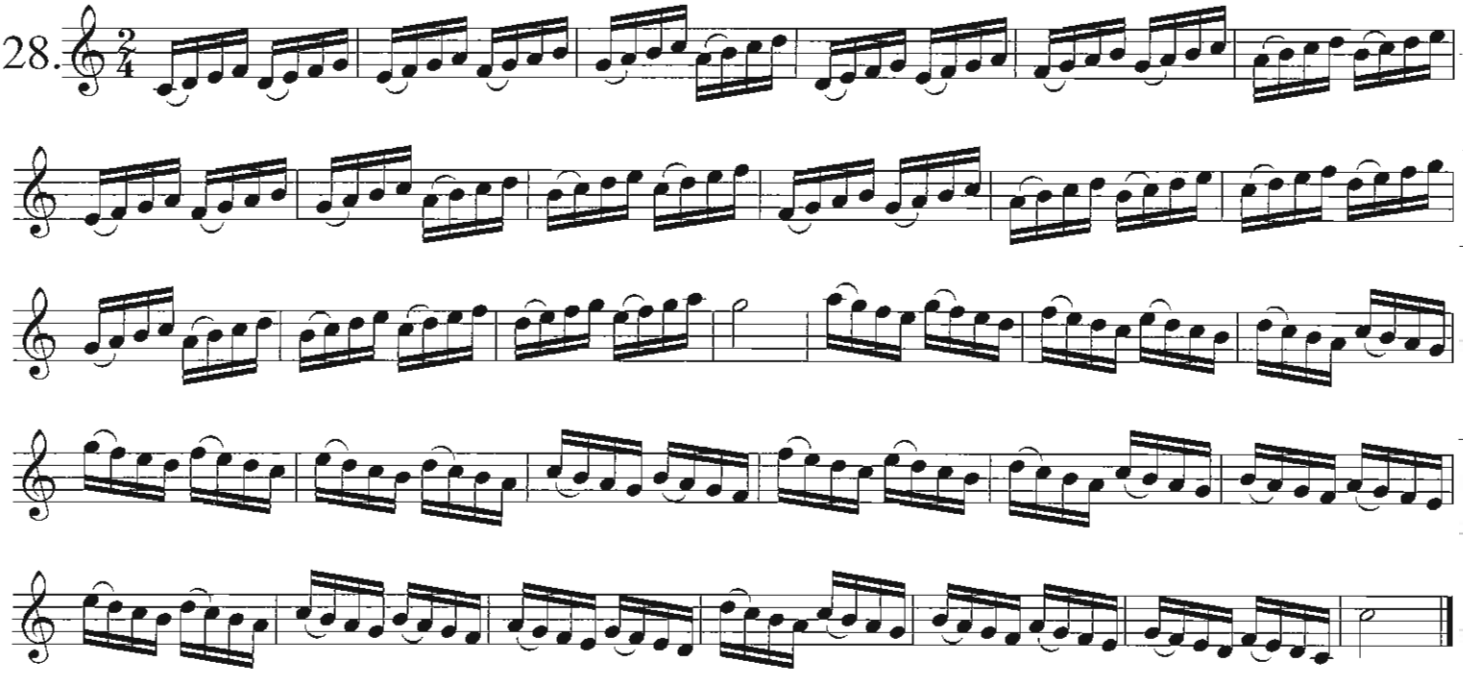
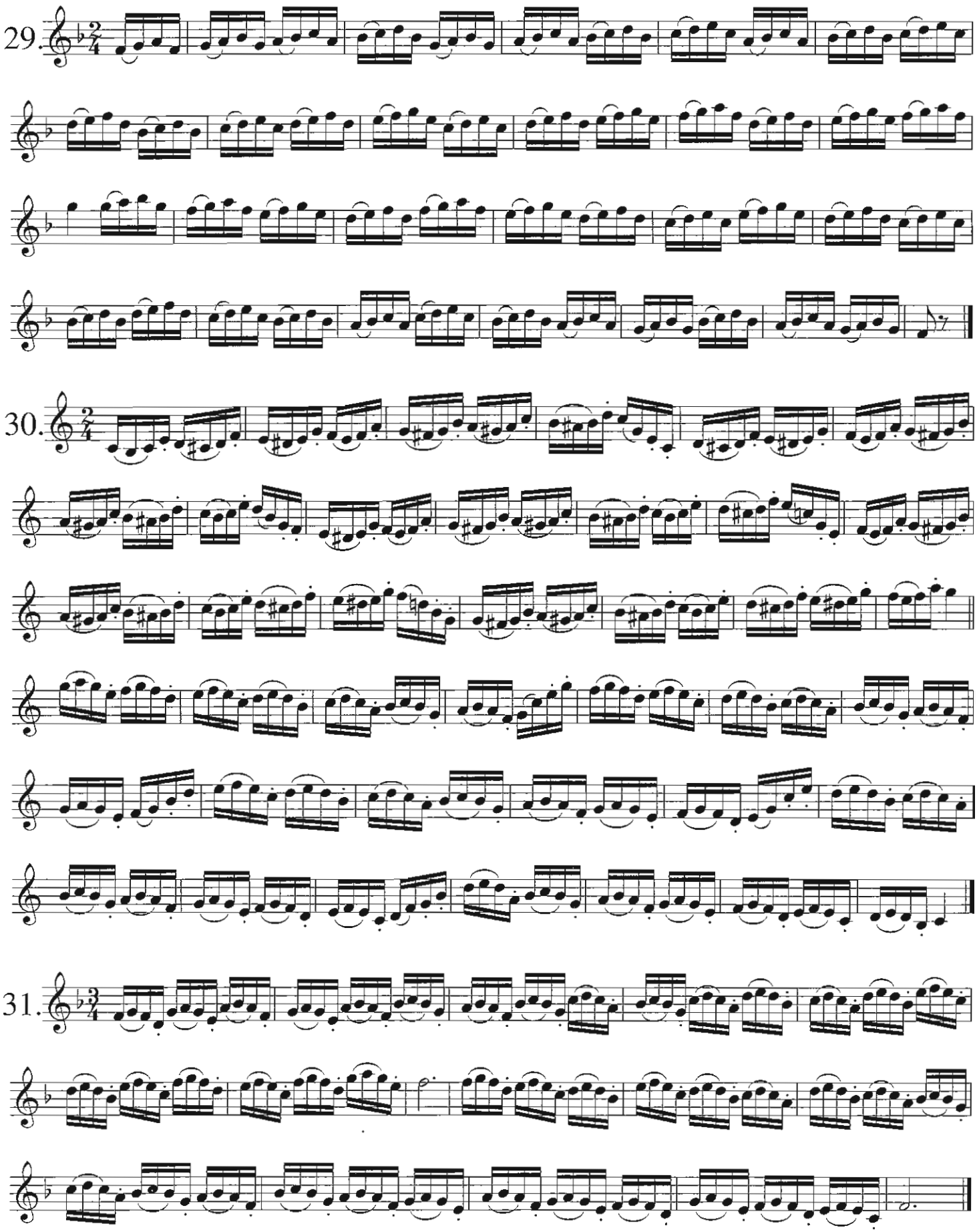


Sixteenth Notes

For a faultless performance of sixteenth notes, practice these studies carefully, always maintaining a steady beat and observing the indicated articulations in strict time. Practice slowly at first and gradually increase the tempo as you become familiar with the exercise. Too fast a tempo does not always give the performance the brilliance expected. Precision and evenness of tone are the true basis for fine playing (see studies #28 - 47). — *J. B. Arban*

28.

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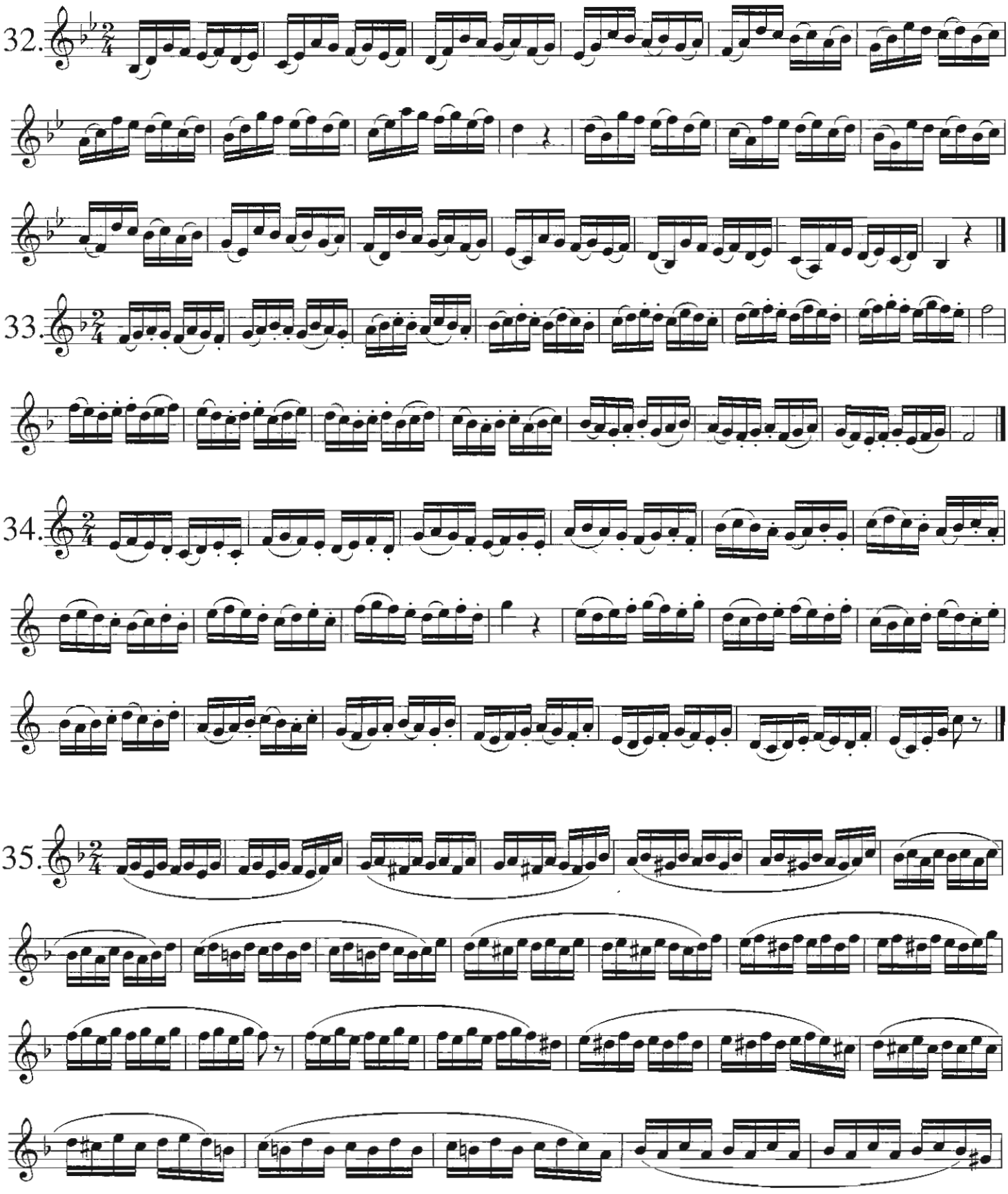
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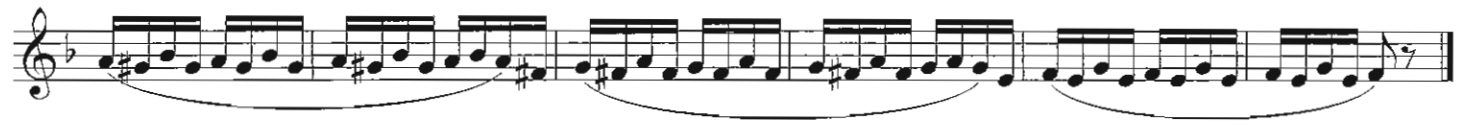

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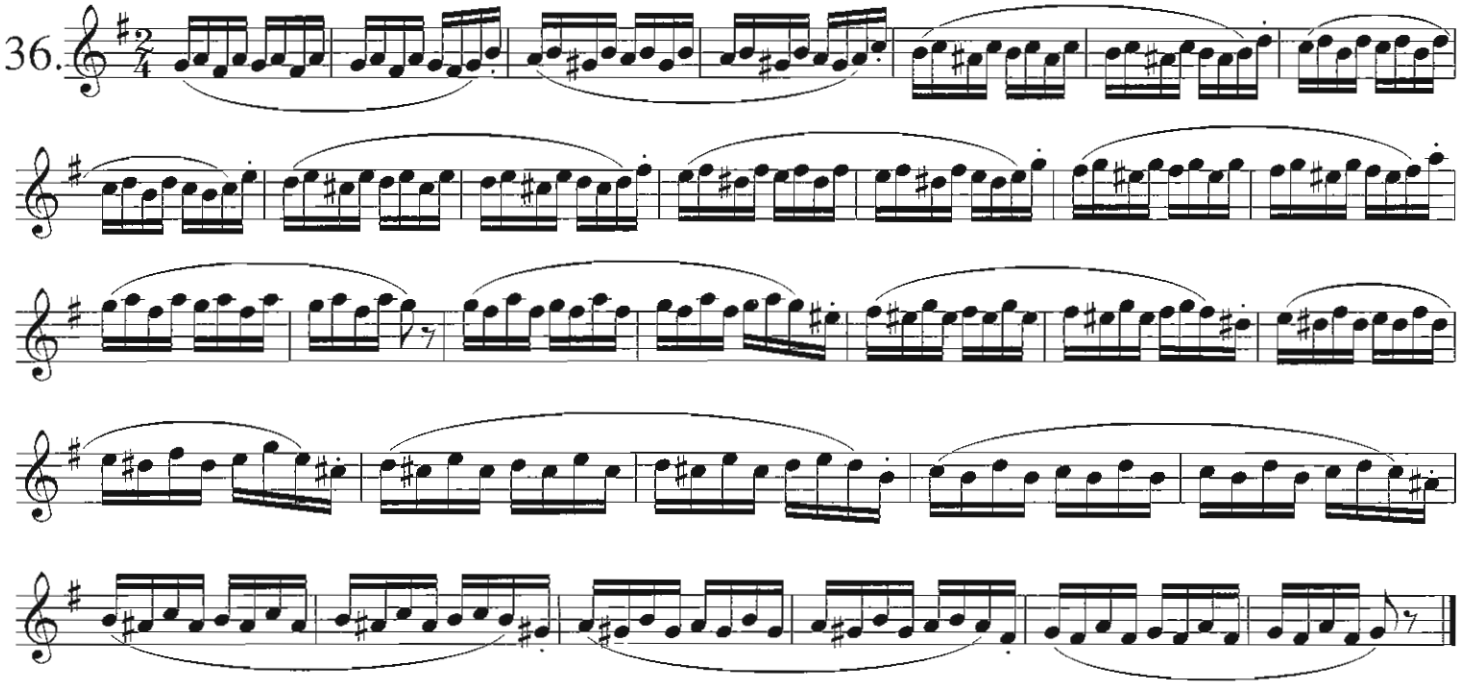

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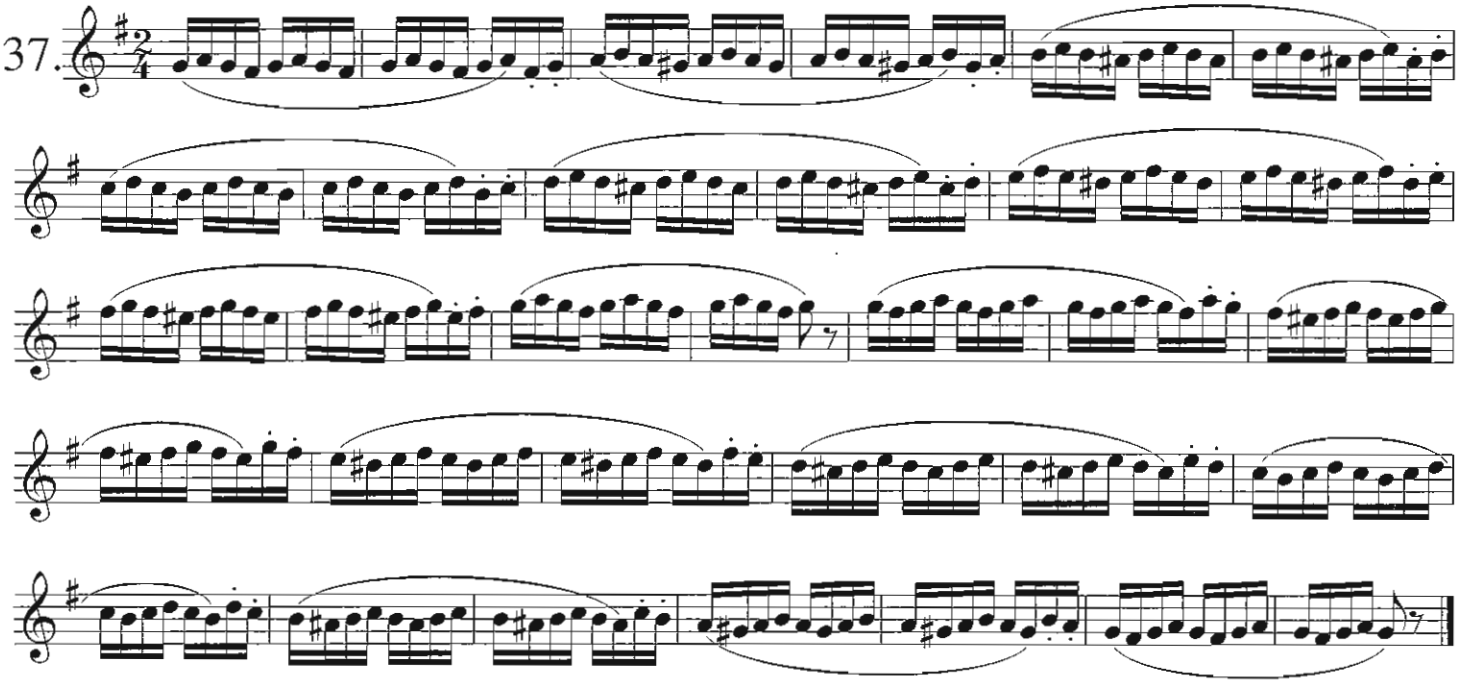

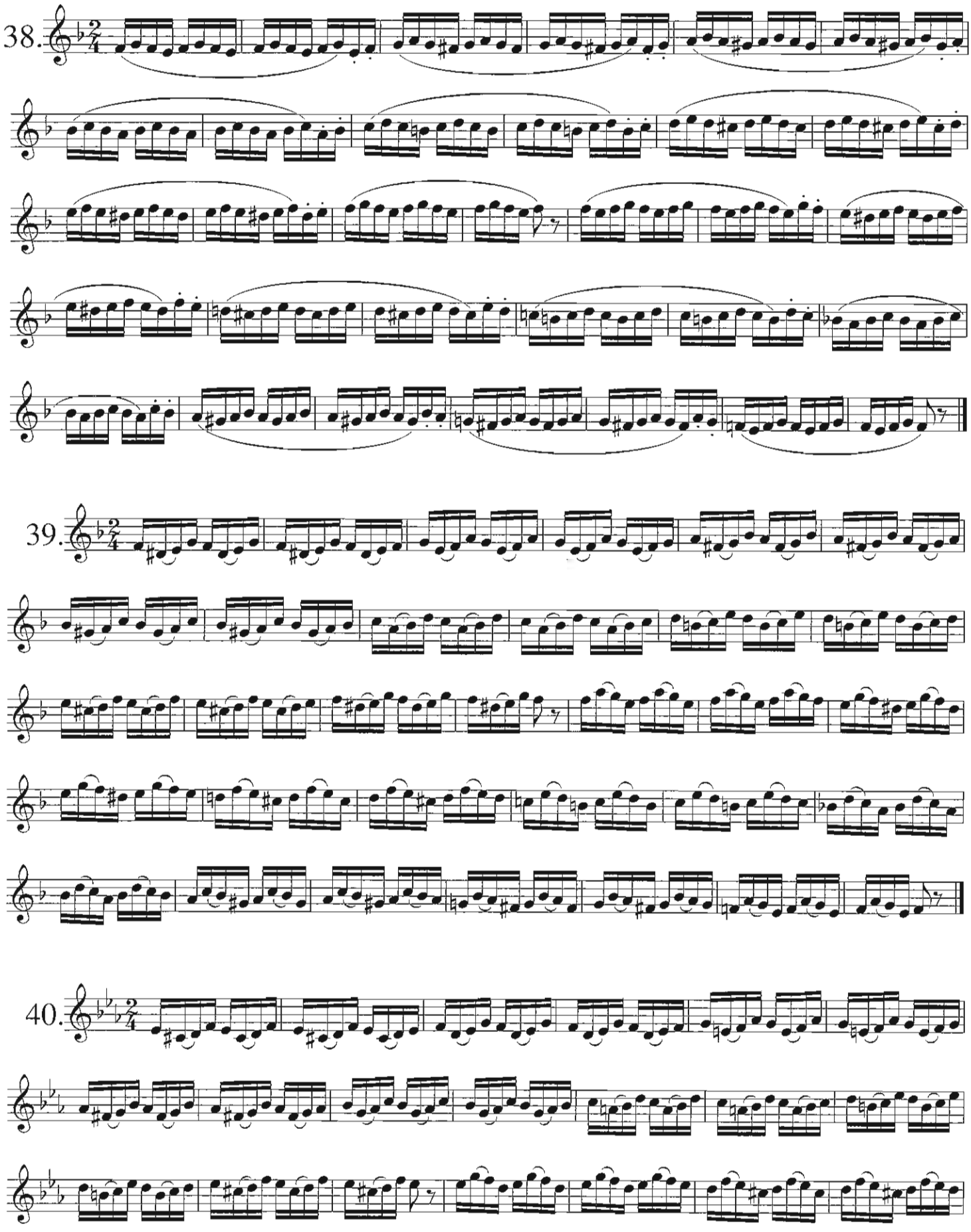
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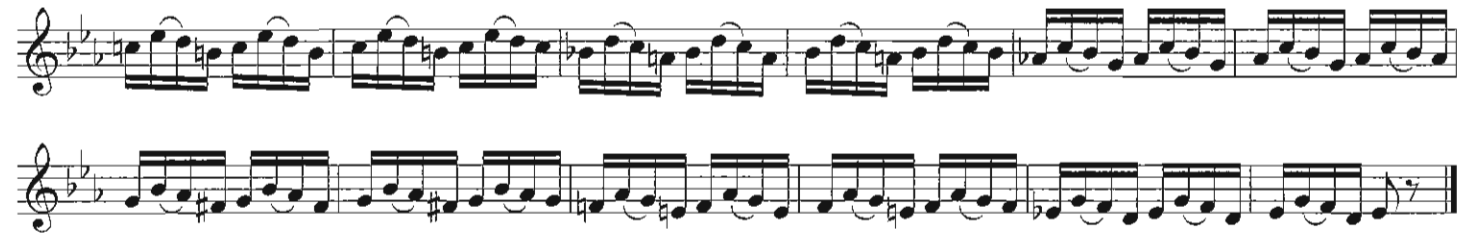

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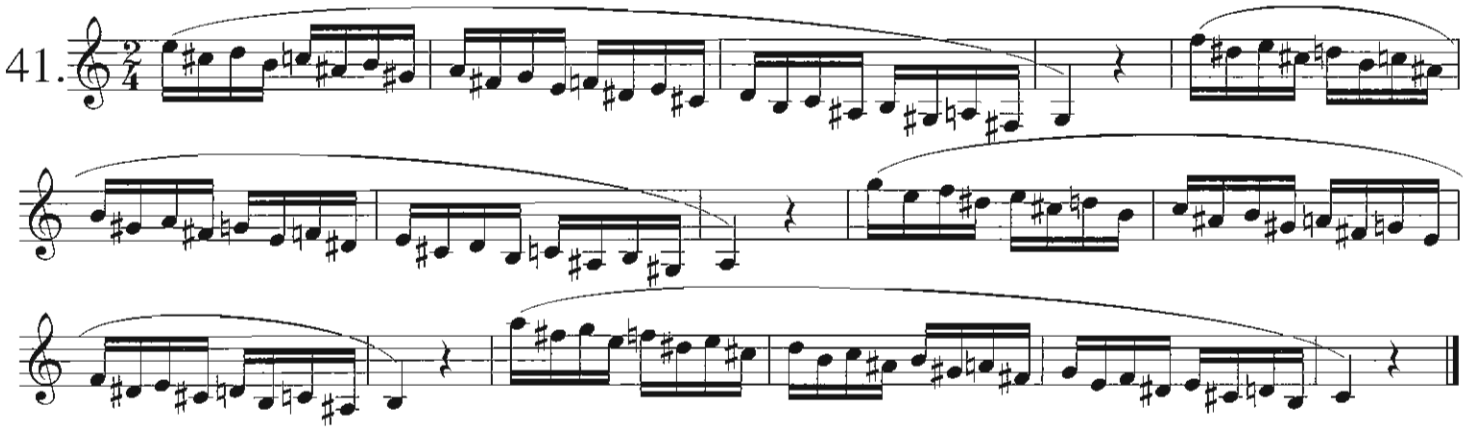

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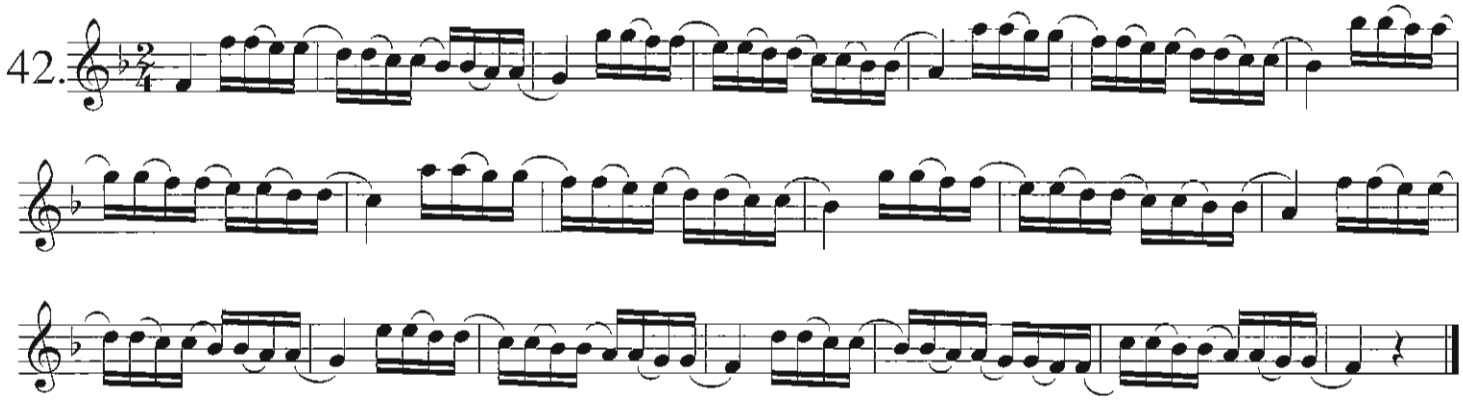

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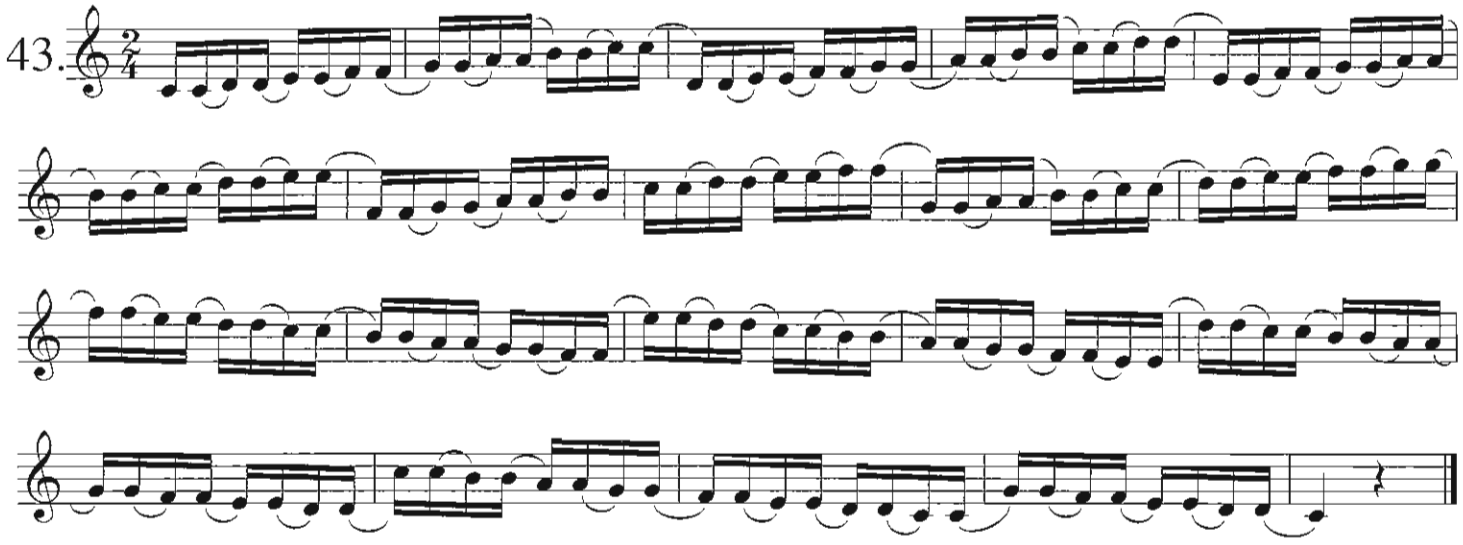

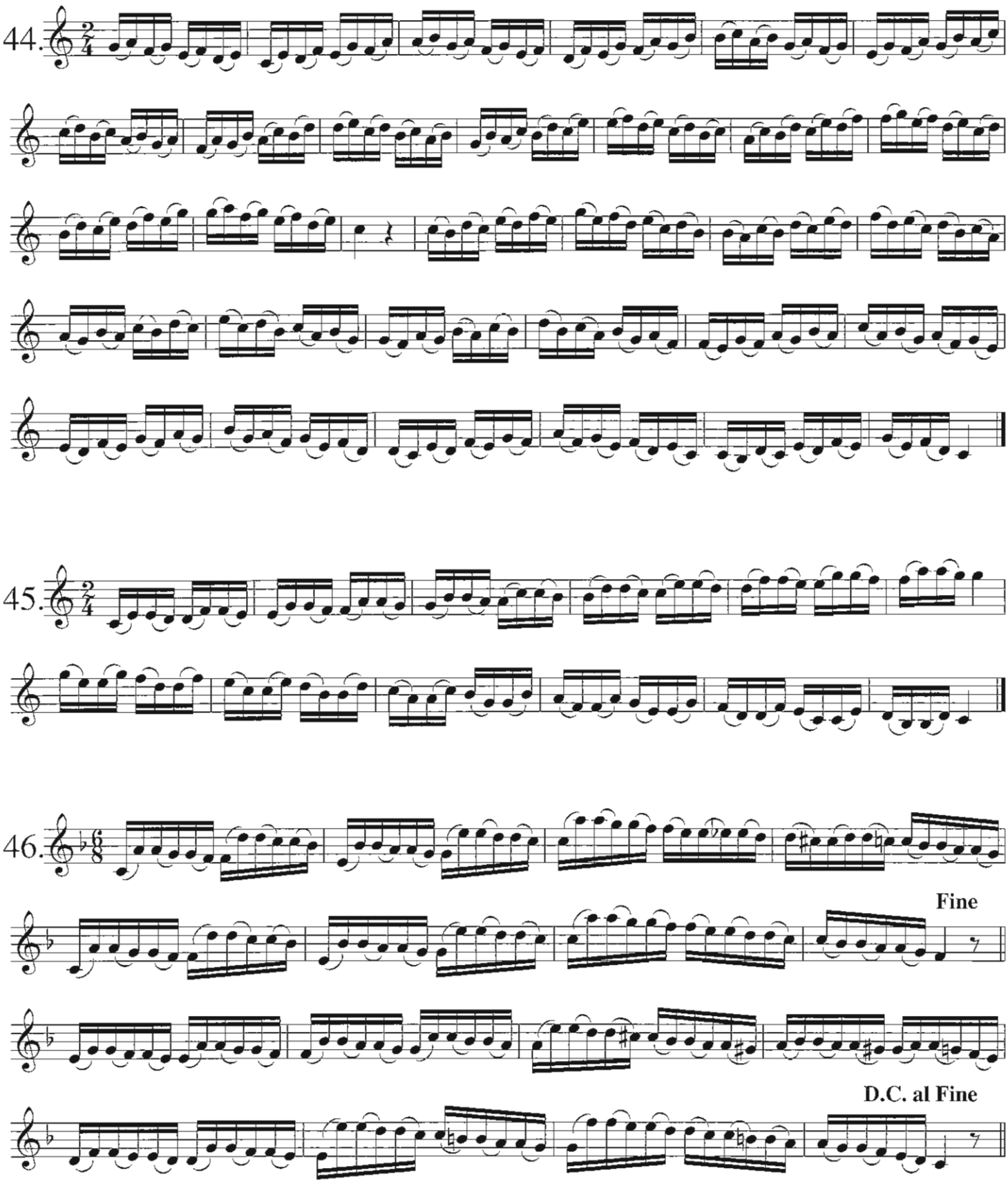
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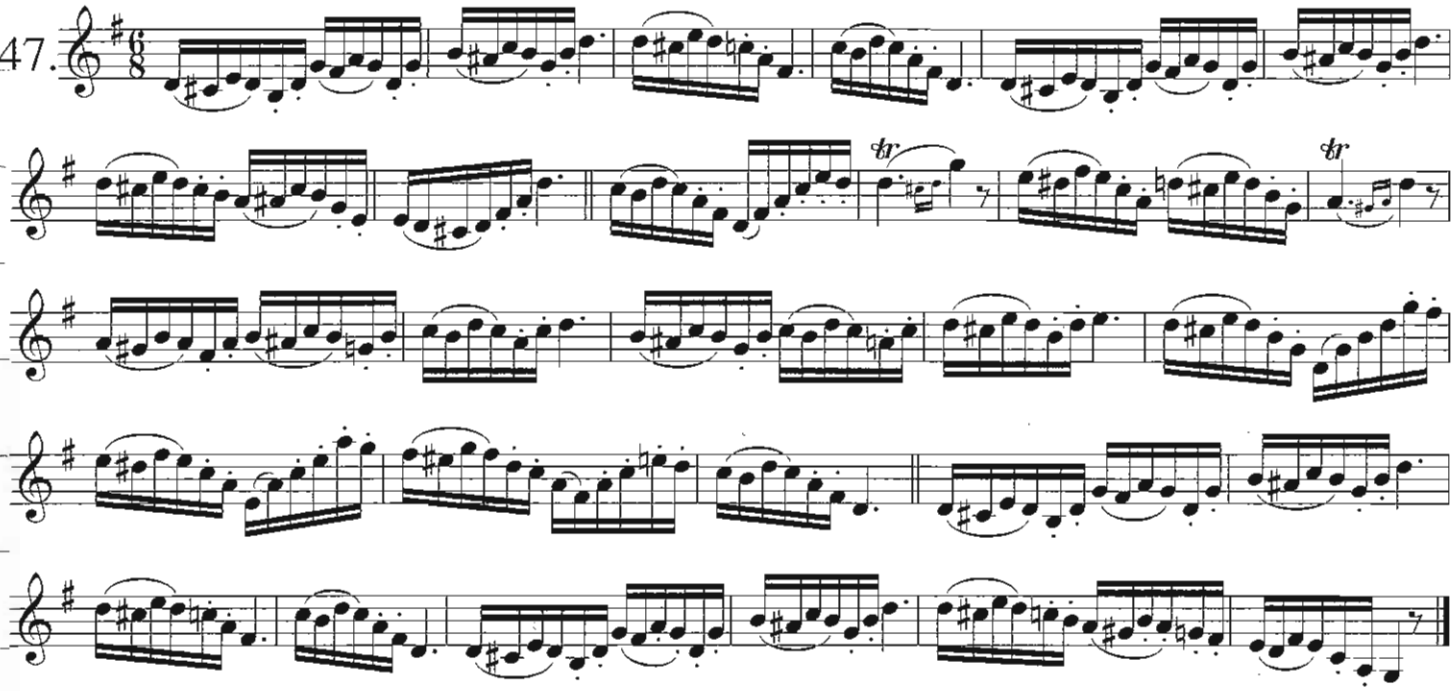
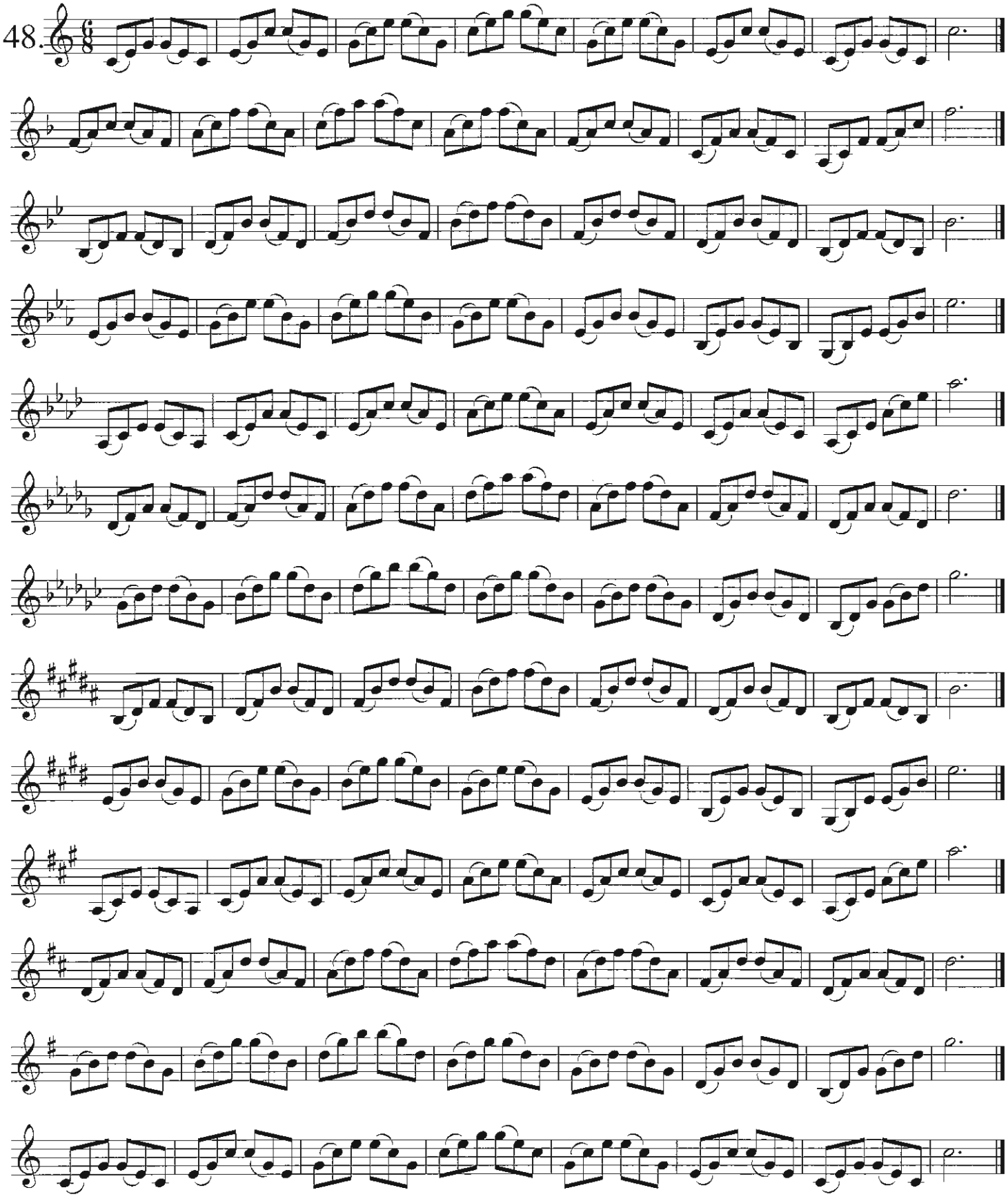


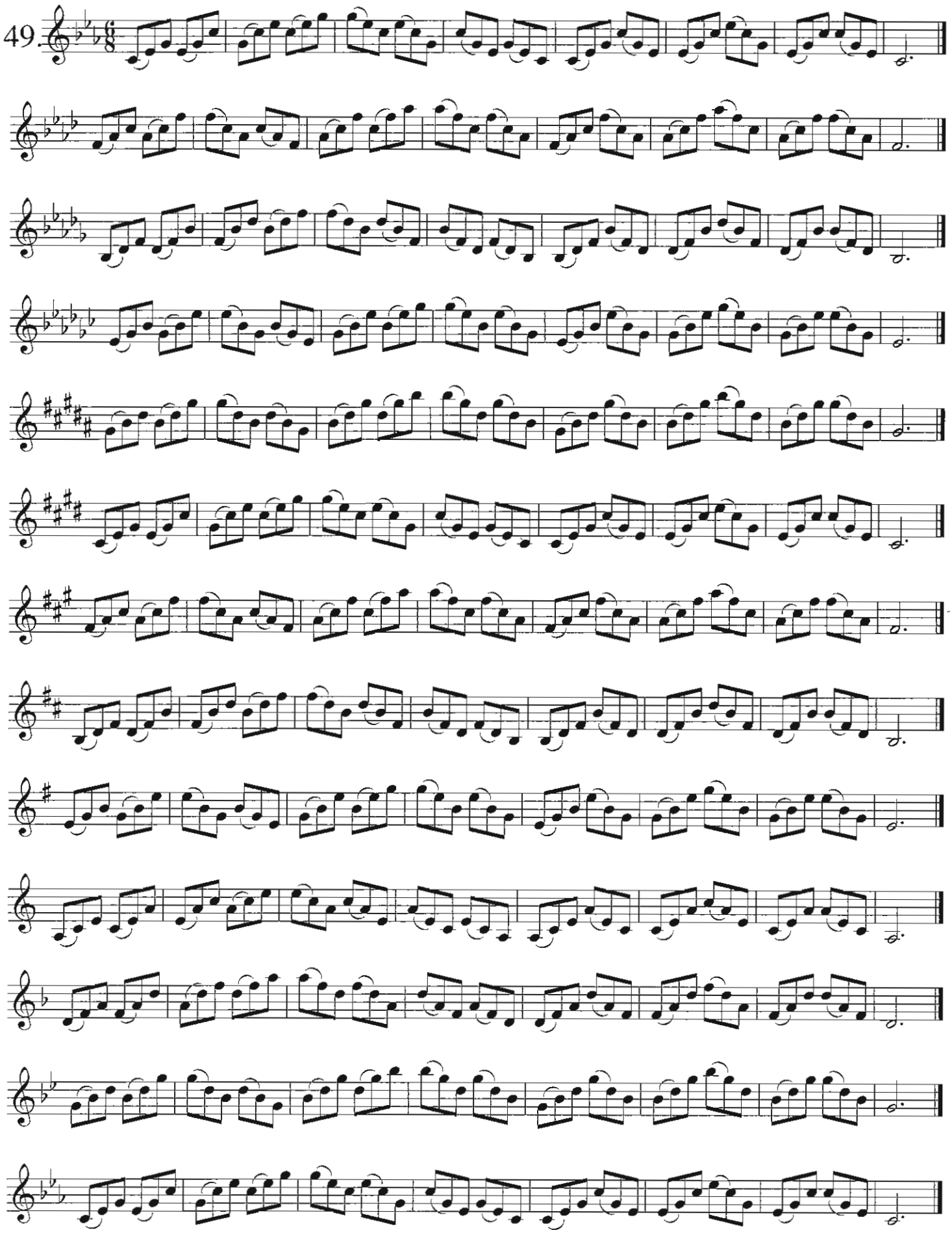
Major and Minor Arpeggios

Many studies on major and minor arpeggios have been provided so that the student will be able to play easily in all of the keys. Some fingerings present difficulties at first glance, but do not avoid them for this reason. On the contrary, approach them with conviction. Some benefit will always be gained from trying them, even when the arpeggios are played very slowly. — *J. B. Arban*

Arpeggios and scales are the prime ingredients in music composition. Just as with scales, knowing your arpeggios well is tantamount to learning much future music in advance. Repetition of the chordal exercises will train your brain and fingers to recognize patterns frequently found in written music. Learning your arpeggios will enable you to recognize familiar patterns, improve your sight reading, help with improvisation and generally make you a better trumpet player. — *A. Vizzutti*

Major and Minor Arpeggios

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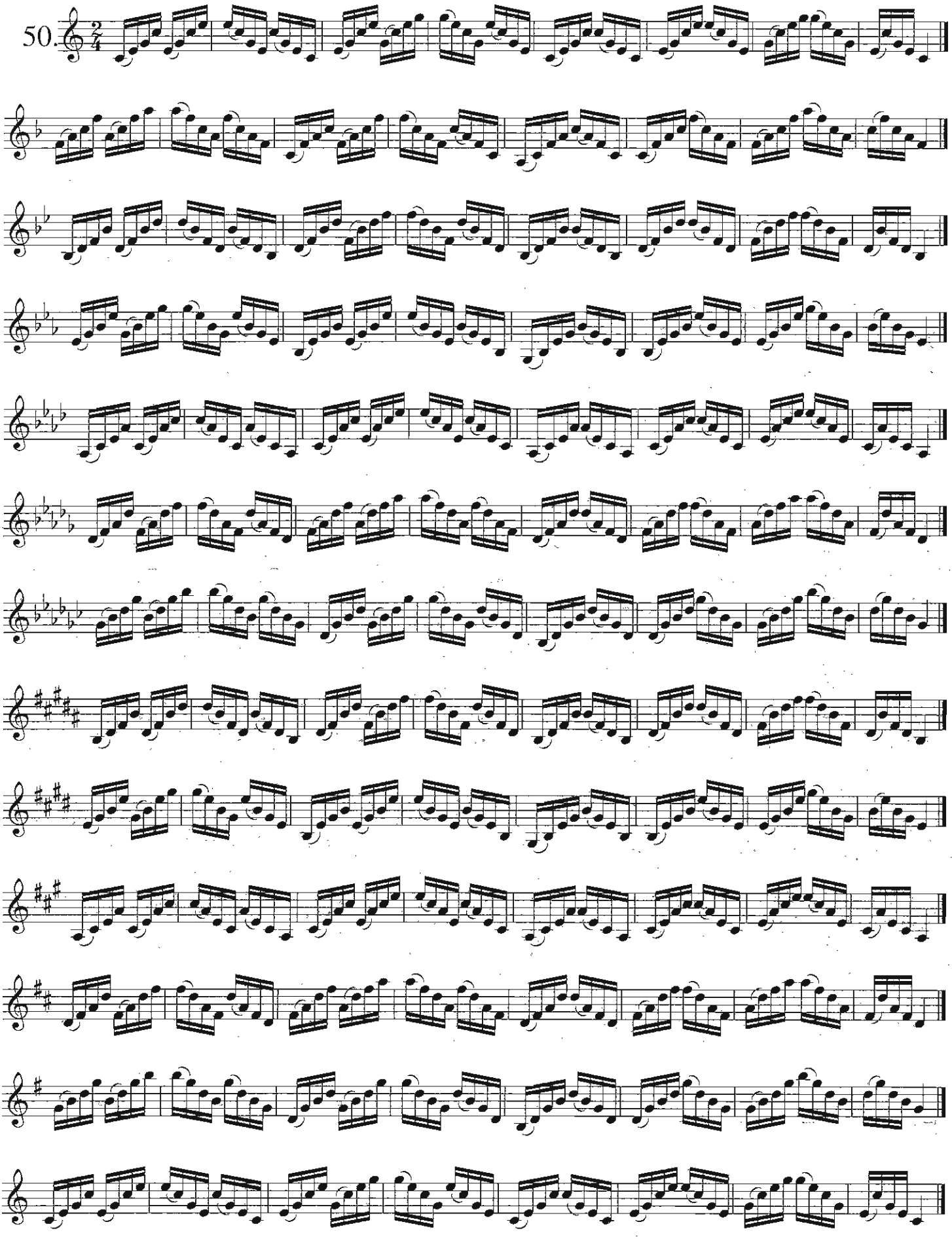
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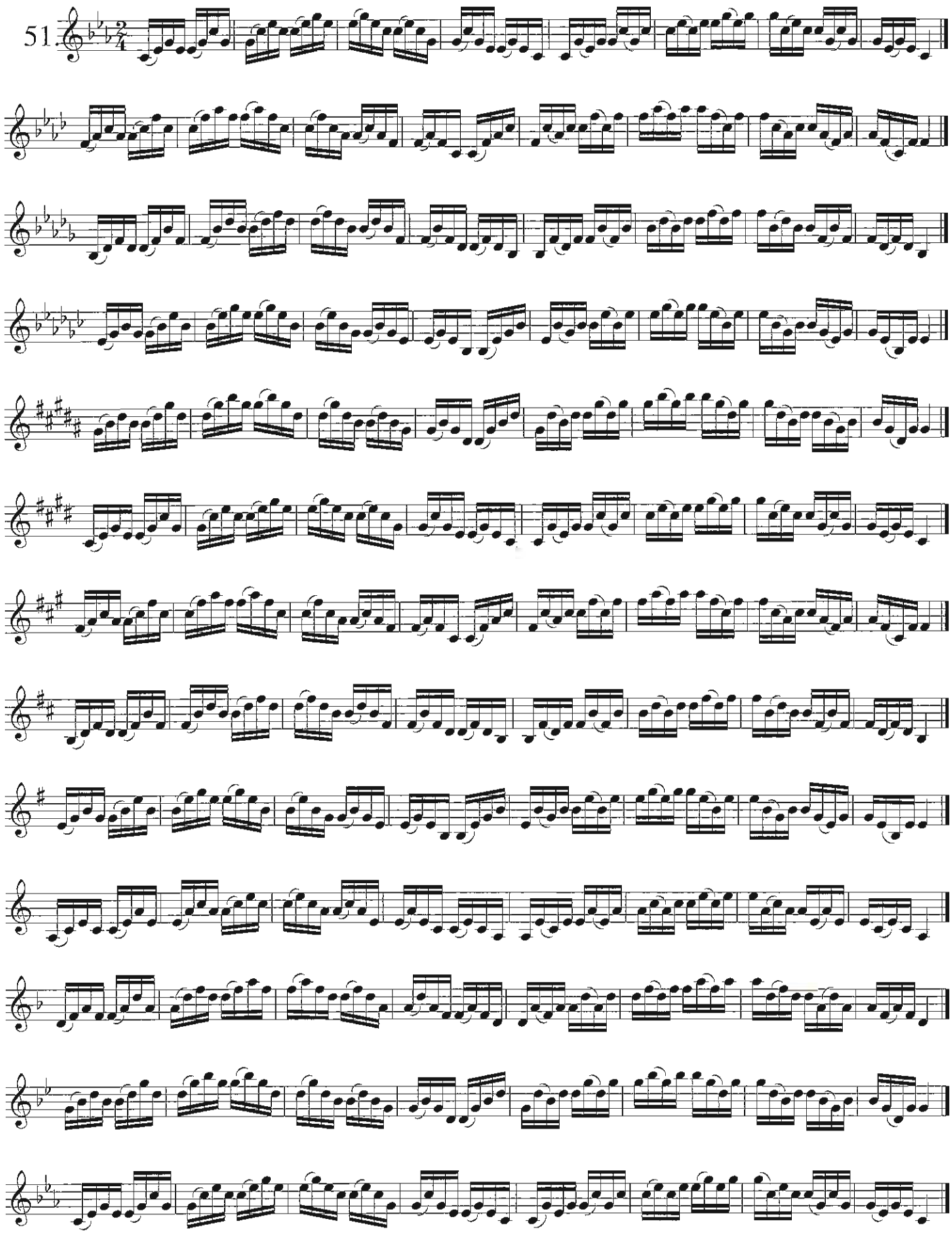
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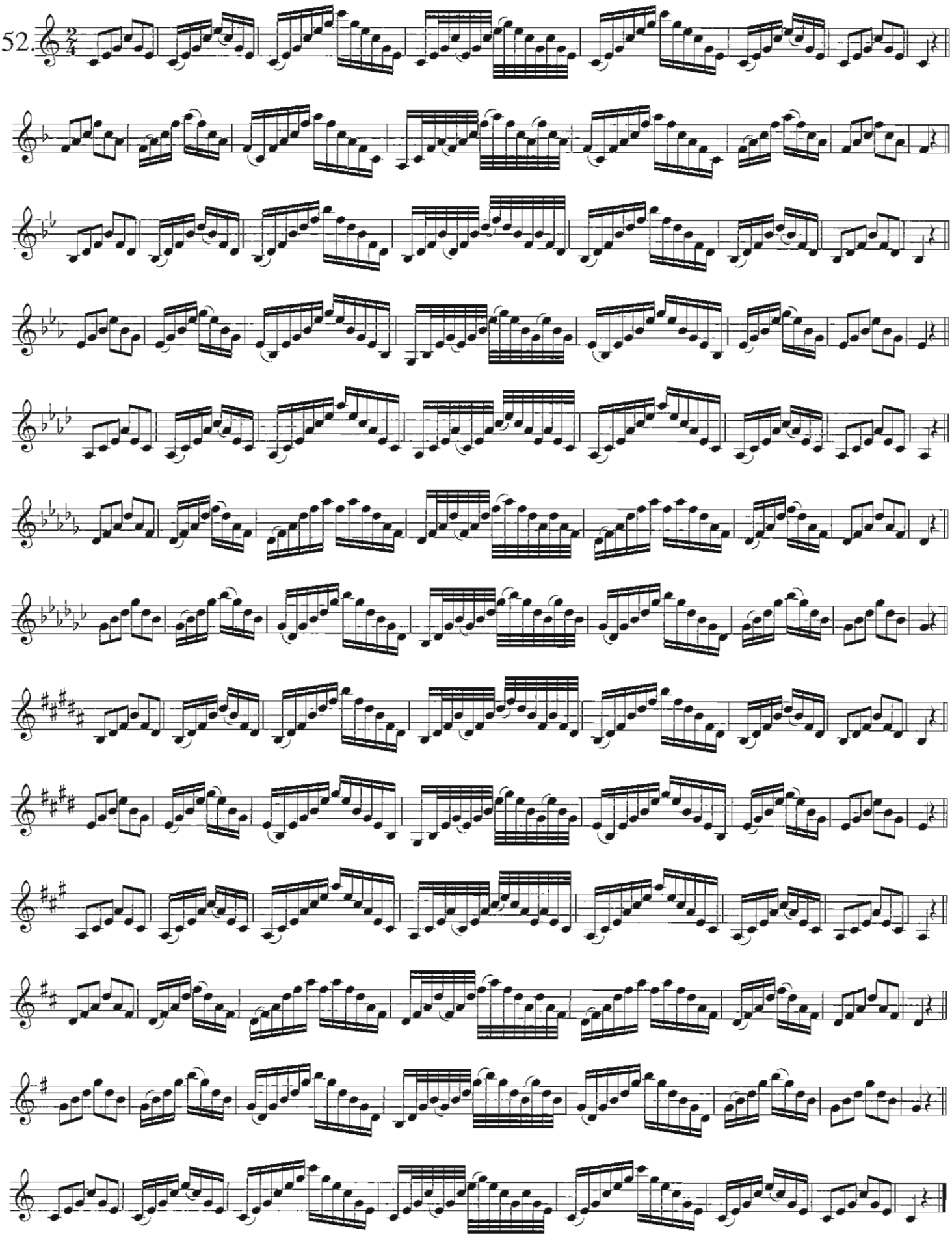
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Dominant Seventh Arpeggios

The dominant seventh chord is the same in both the major and minor modes for each key. Studies on the dominant seventh arpeggio will complement the preceding studies. Practice the dominant seventh arpeggio carefully. Maintain the same evenness recommended throughout this method (see studies #53 - 54). — *J. B. Arban*

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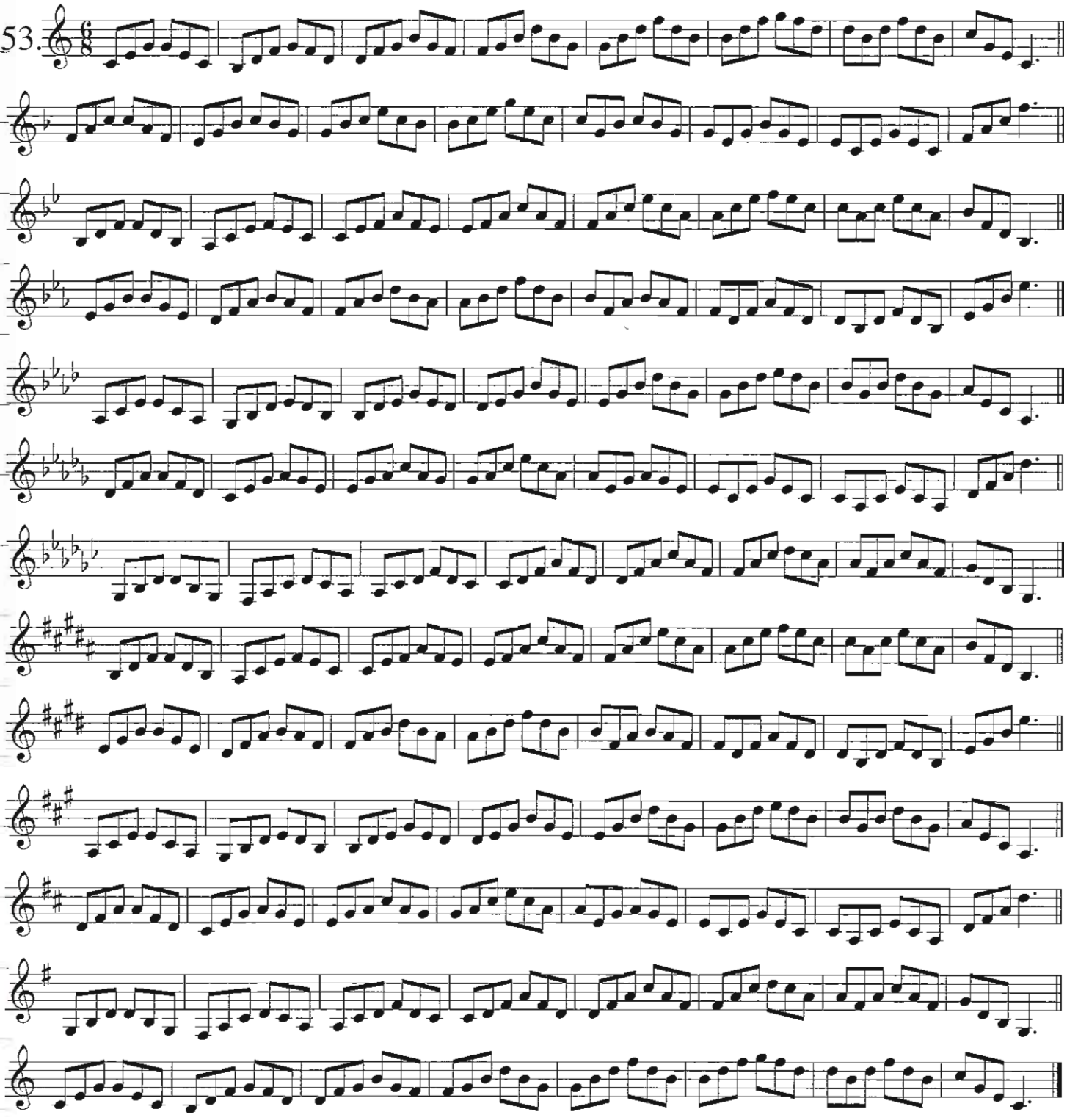

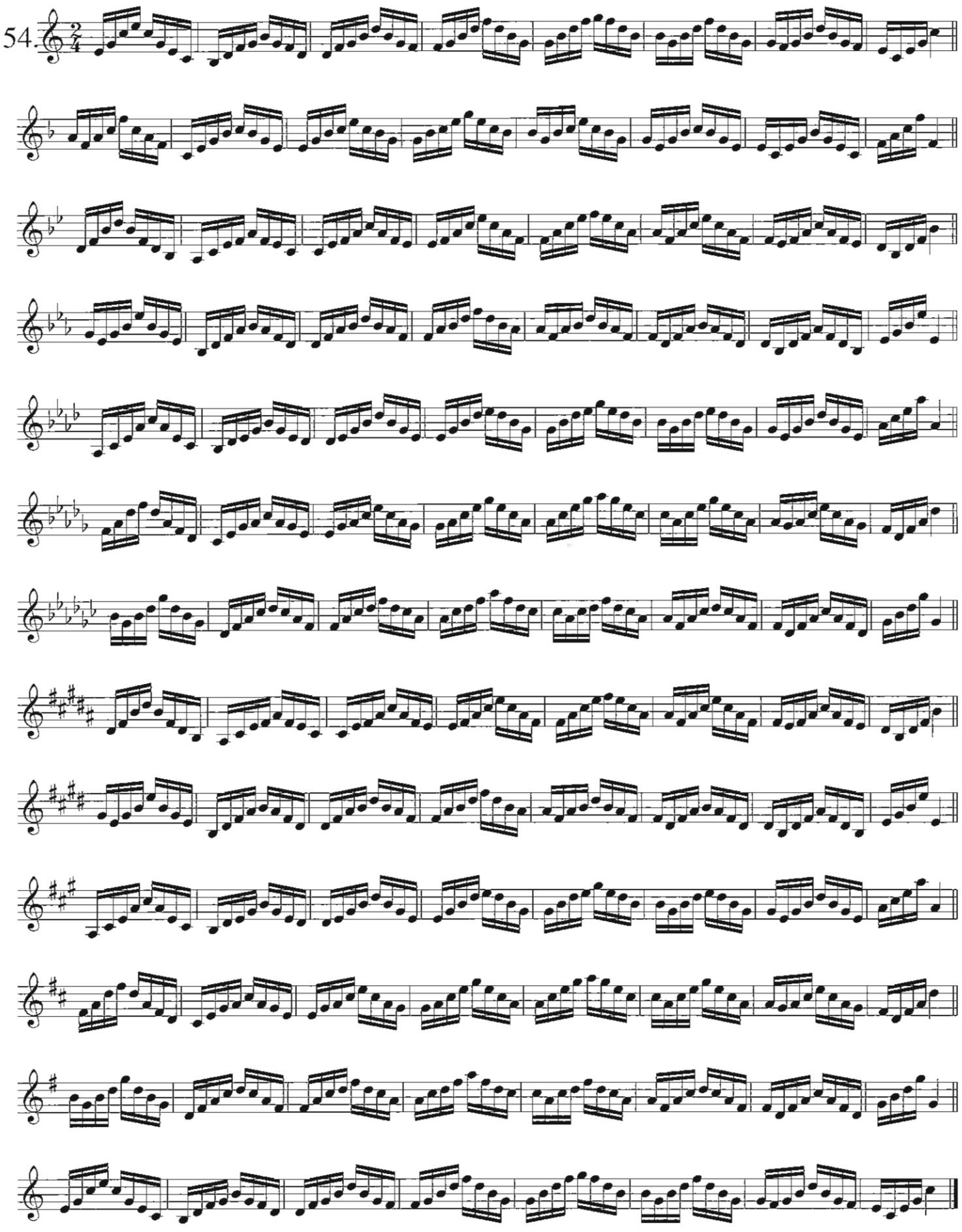
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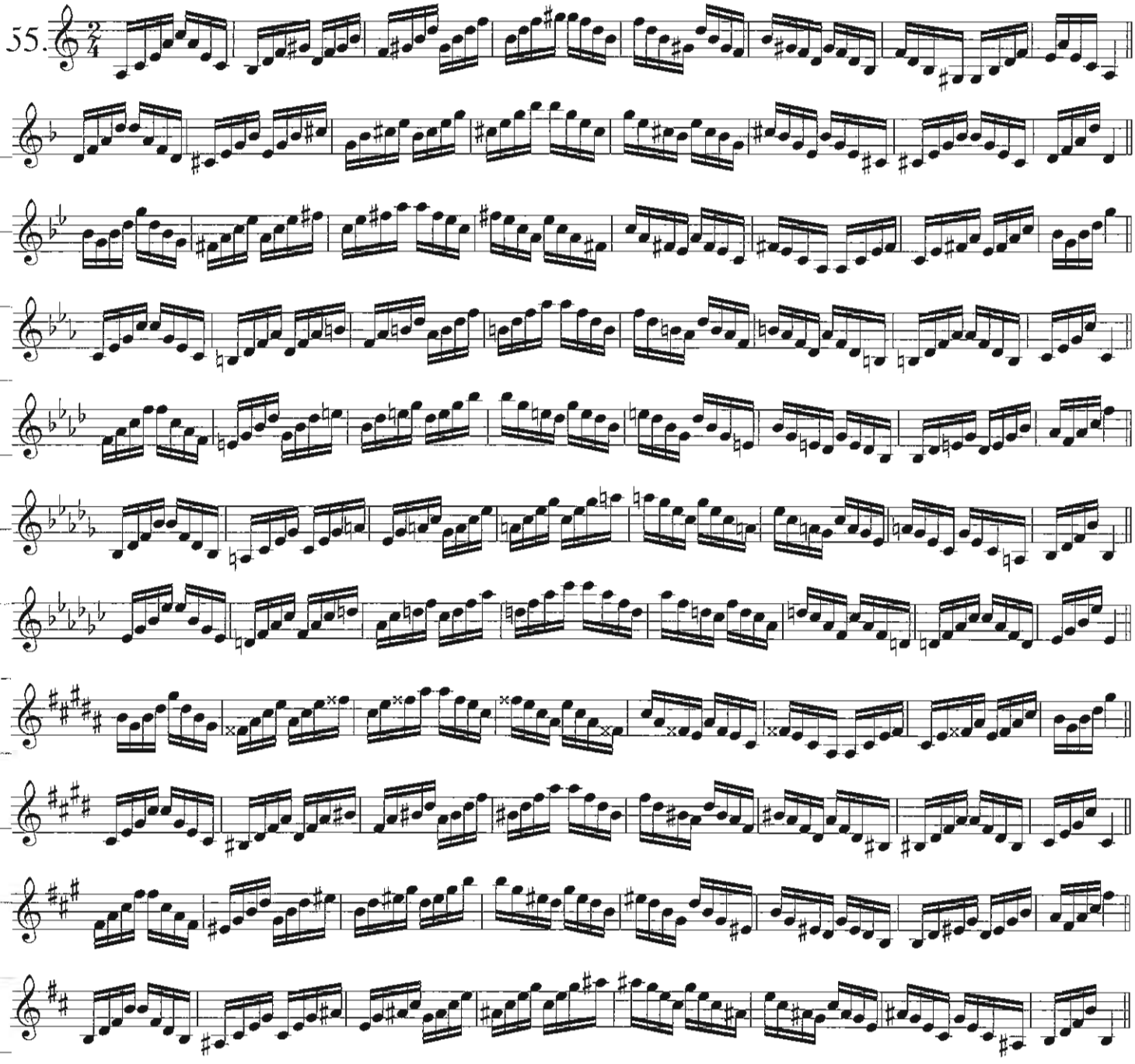
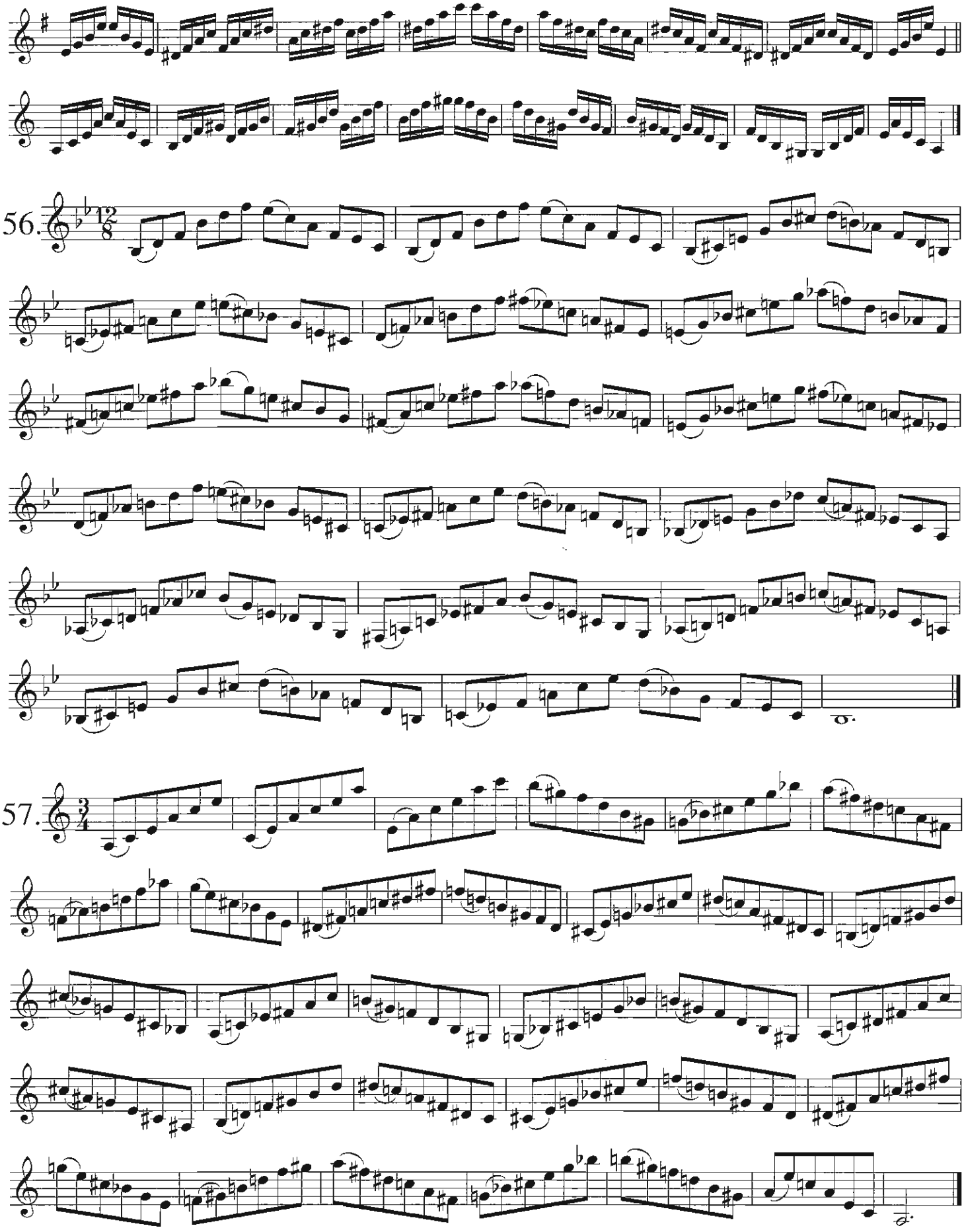
Diminished Seventh Arpeggios

The diminished seventh chord plays a prominent role in modern musical composition. An extremely useful chord because of its flexible nature, it is made up exclusively of minor thirds and can be interpreted in many different ways. Normally, however, it is found in the minor scale, and its most common use can be seen in study #55.

Diminished seventh chords are easily linked together and sequences of these chords are acceptable writing practice. Many varied rhythmic patterns and harmonic progressions using the diminished seventh are presented in the studies so that the students may become fully familiar with the chord and its usage (see studies #55 - 61). — *J. B. Arban*

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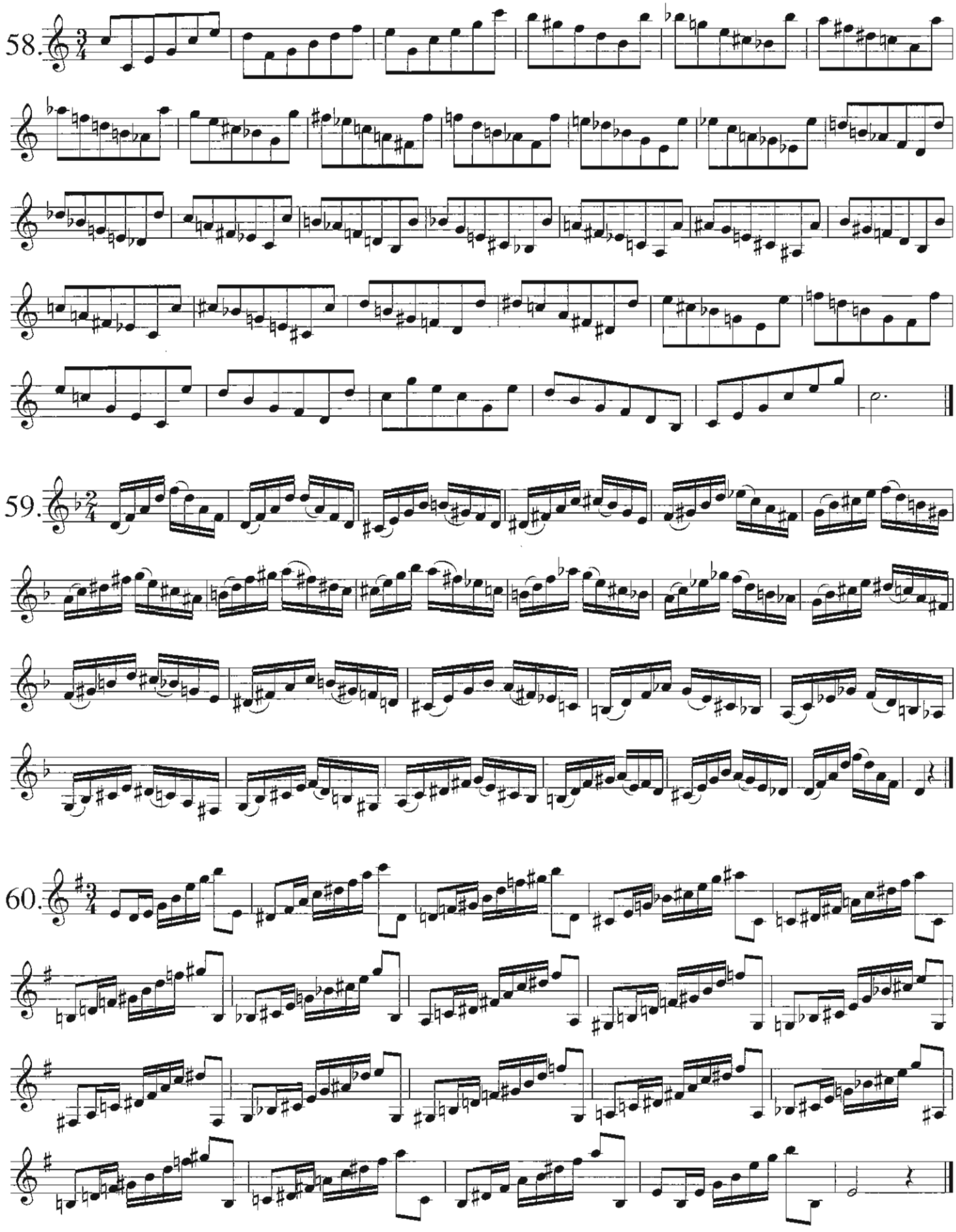
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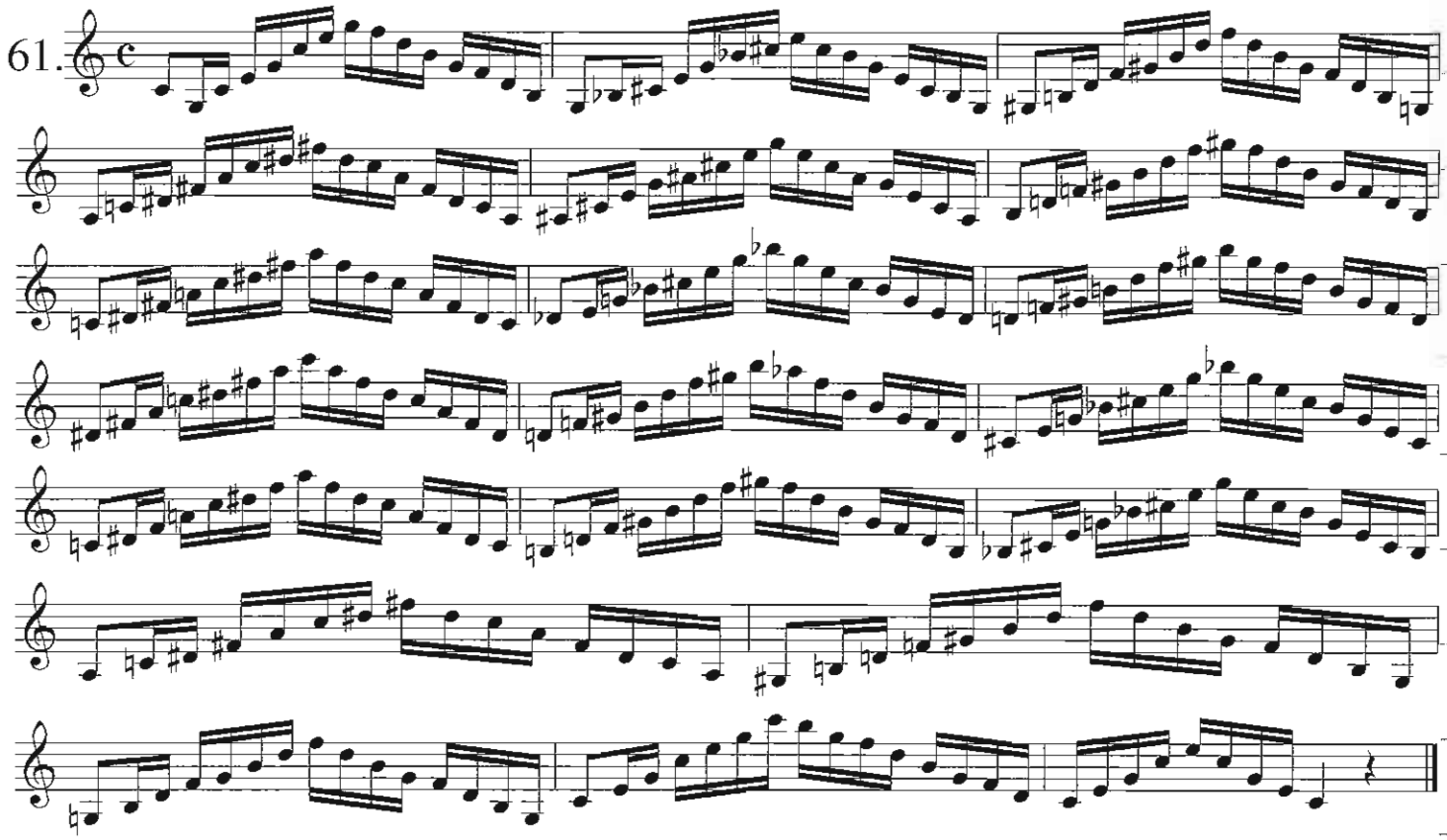

Cadenzas

A series of cadenzas in the form of preludes have been added to the end of this chapter so that the student may learn to end a solo effectively. Each cadenza should be transposed into all keys. Be sure to take a breath whenever a rest occurs, so that the end of the phrase can be reached with full power and without allowing the pitch to drop out of tune. Otherwise, the effect will be completely destroyed. — *J. B. Arban*

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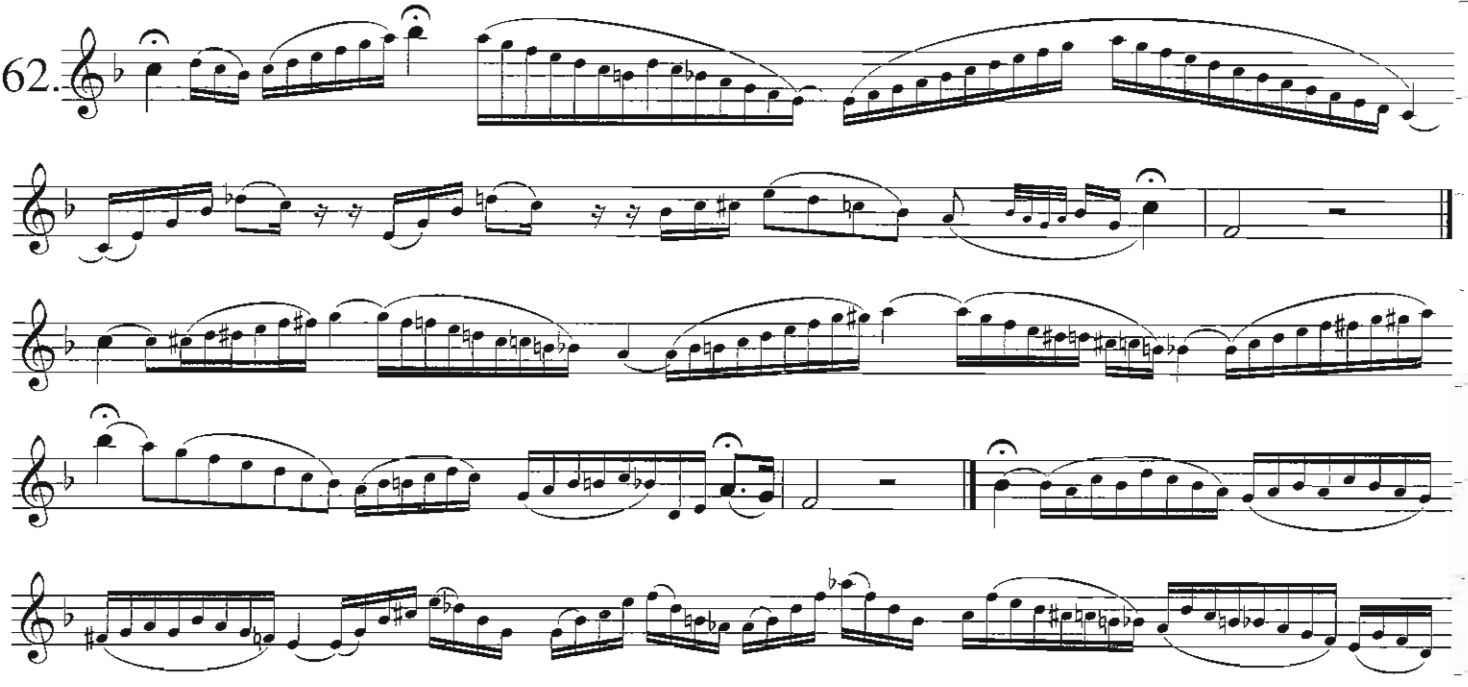
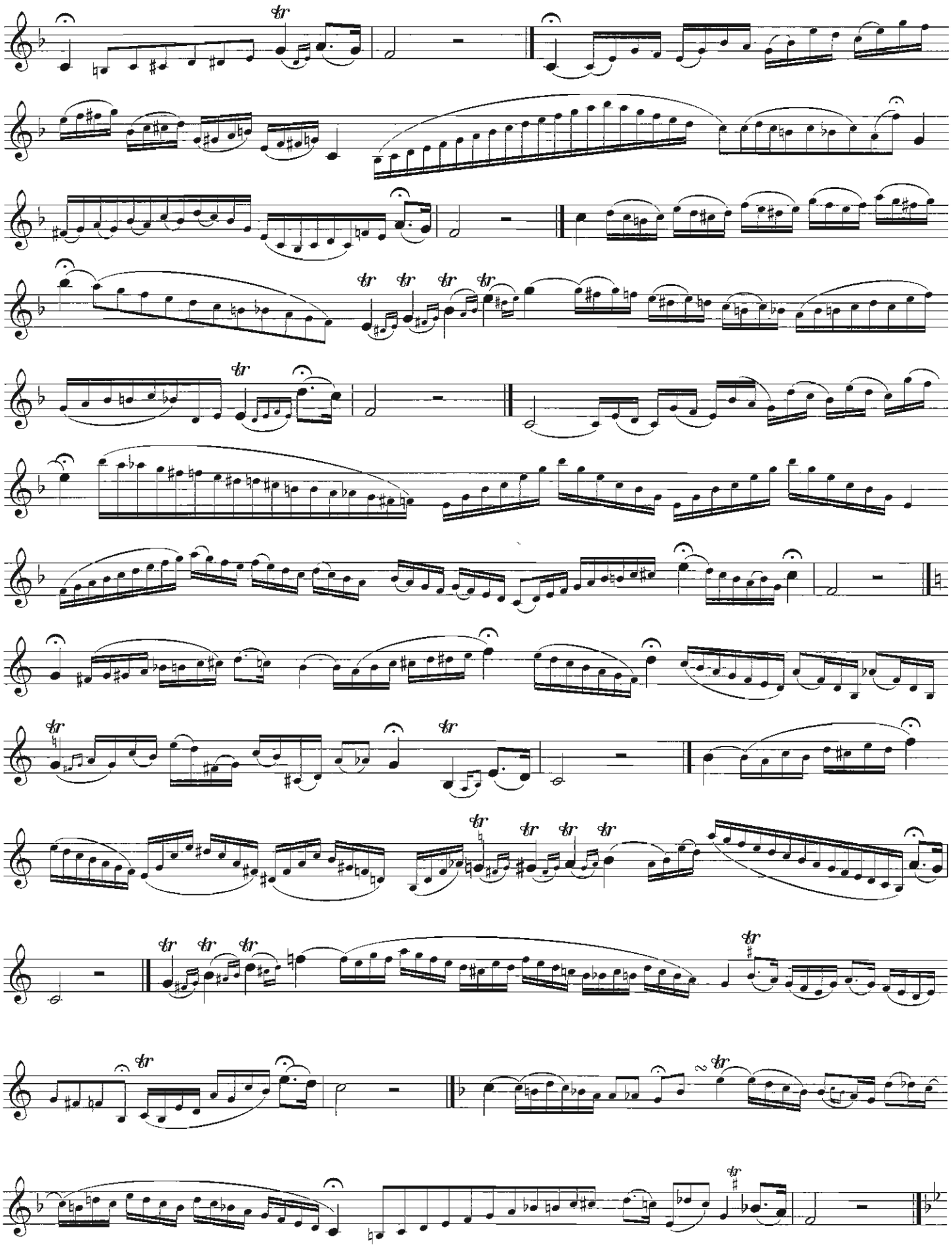
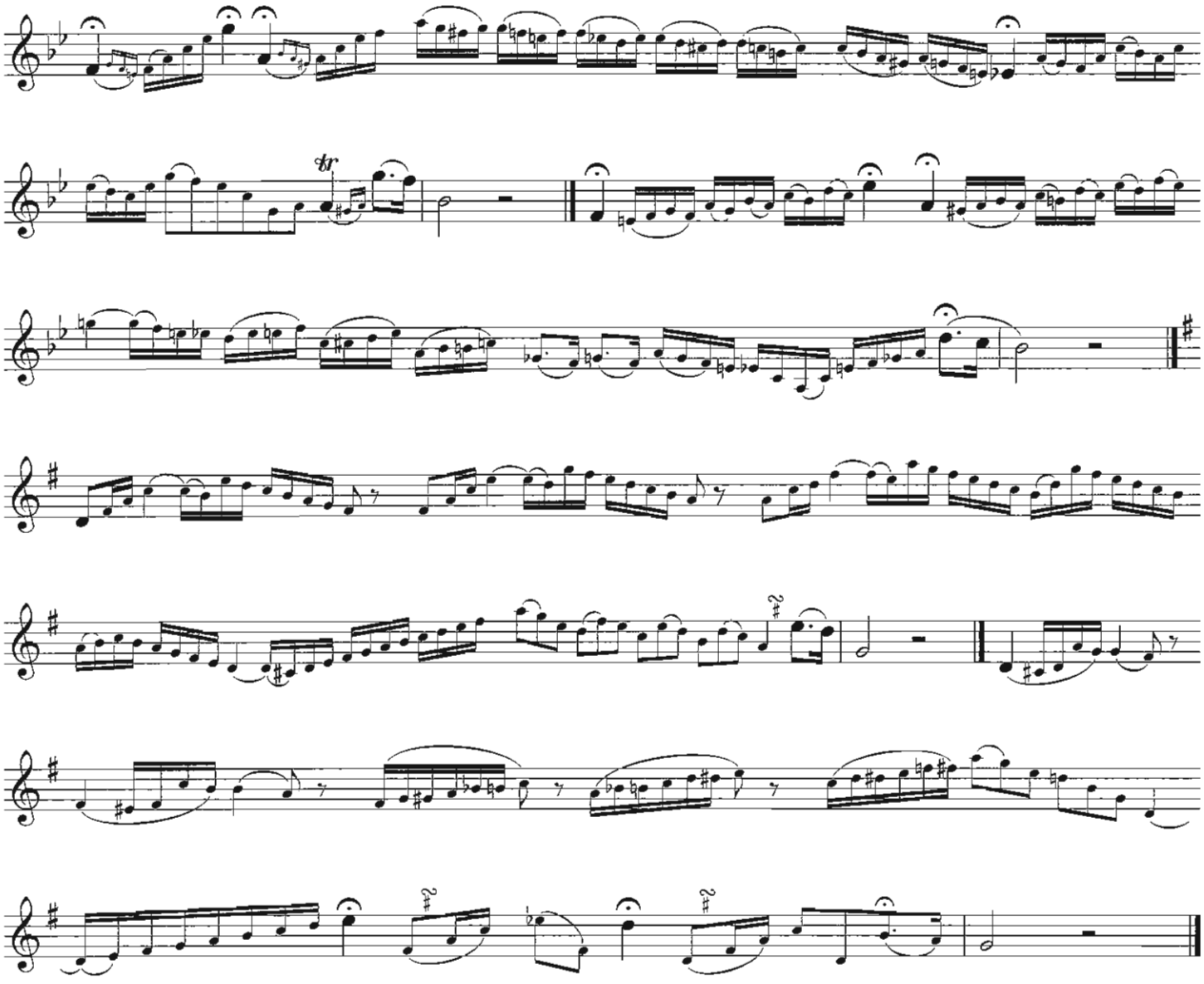






Tonguing

Skill at multiple tonguing—primarily double and triple tonguing—is essential for the well rounded trumpet player. Without the ability to double and triple tongue, the trumpet player's access to many types of literature is severely limited. The fundamental technique involved is not particularly difficult and can in fact be taught to beginners. Double and triple tongued passages sound exciting and difficult. It has been assumed, therefore, that one should wait until an advanced stage of trumpet playing to pursue the technique. The opposite is actually true. Because fast, clear tonguing is a direct result of—and in direct proportion to—practice time, to begin practicing multiple tonguing earlier is better.

There are three elements essential to successful multiple tonguing technique. The first is to 'blow out' syllables (such as *tu-ku-tu-ku* and *tu-tu-ku tu-tu-ku*) at gradually faster and faster speeds without using the trumpet or mouthpiece. Use only tongue and air without vocalization—as if blowing through a straw. Care should always be taken to keep the notes rhythmically even at every tempo.

The second element is to apply the multiple tonguing groups to a single trumpet note. It is critical to conceptualize one long continuous note being 'colored' by articulation. Imagine a kitchen faucet turned on full force. The flowing water is the air stream/long note. By tapping the water stream with your hand you create an articulation. We are not trying to create articulations by turning the faucet on and off. Nor do we ever break the water (air) stream. Create articulations similarly with the tongue tapping the air stream. Touch the roof of the mouth rocking the tongue back and forth between your natural 'Tu' and 'Ku' syllables with minimum motion and distance to create double and triple tonguing patterns. Speed comes from repetitive practice.

The third element is crucial for performing technical music well. It is the timing and coordination of tonguing, valve and finger movement as a defining factor regarding the clarity of multiple-tongued music. Form the habit of banging the valves down firmly with the fingertips. This technique will promote accurate timing while multiple tonguing and will contribute to rhythmic accuracy and clarity in all of your trumpet performance. It is common to mistakenly interpret a lack of coordination between fingers and tongue as bad tonguing technique—the problem is often uncoordinated timing.

Note that much of the Arban *Method* tonguing section is written in the upper register. The 'a2' is written in early exercises. Acquiring comfortable multiple tonguing coordination skills is a necessary prerequisite to multiple tonguing in the upper register. It is not extremely difficult to multiple tongue on higher notes, but doing so should be approached in a logical manner and with patience. Do not expect to multiple tongue on high notes that are not already part of your consistent upper register. Practice double and triple tonguing on single pitches in groups of four, six or eight notes proceeding up and down scales in an easy register. This is a logical and practical approach.

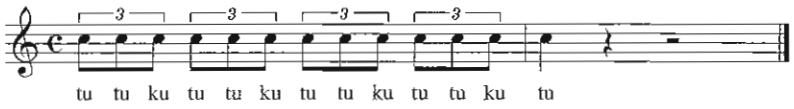
Finally, much of the music in this section is marked with staccato dots. This is an indication of style more than note length. *It is impossible to play very fast short notes.* Think again of the water faucet analogy. Fast multiple tongued notes are really legato, yet the style is light and flashy.

Although the fundamental skills of multiple tonguing are not terribly difficult, some of the exercises written in the Arban *Method* are quite difficult. Two examples are page 182 #41 and page 184 #46. These studies contain particularly difficult intervallic movement on the offbeat 'K' syllable. Do not be discouraged. These passages are very difficult for everyone. It seems there is always something more to learn.
— *A. Vizzutti*

Triple Tonguing

This staccato effect consists of playing detached and evenly without allowing the tonguing to become either too short or too long. In order to master triple tonguing, the earlier studies, which serve as a basis for this, should be practiced very slowly.

First the student should try to pronounce with perfect evenness the syllables:



For greater evenness in tonguing, it is necessary at first to prolong each syllable a little. When greater precision in tonguing has been achieved, the syllables should then be shortened in order to produce the true staccato.

The mechanics of tonguing in triple staccato, or triple tonguing, can be easily described in the following manner:

In pronouncing the syllables "tu, tu," the tongue is placed against the upper teeth and then drawn away, thus producing the first two sounds. In pronouncing the syllable "ku," the tongue is raised to the roof of the mouth to obstruct the throat and is then drawn away again. This allows a column of air to enter the mouthpiece, thus producing the third sound.

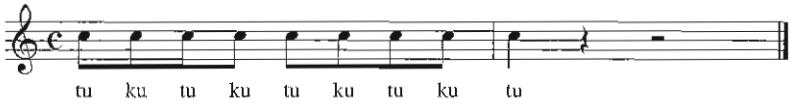
In order to achieve a perfectly even to-and-fro movement of the tongue, practice slowly so that the tongue, like a valve, may allow the same quantity of air to escape for each syllable.

By using this type of articulation, no passage will be too difficult and tone production on the cornet will be as easy as on the flute. To achieve this, however, the pronunciation must be perfectly clean and clear. Experience has shown that, for a really good playing technique, the syllables must be pronounced "tu-tu-ku, tu-tu-ku, tu" as indicated above, and not "du-du-gu, du-du-gu." The latter, it is true, are quicker, but instead of detaching and detailing the sound, they slur it together.

The tonguing should not be rushed so that the listener is no longer able to distinguish it: Sufficient speed may be obtained by using the method indicated above. The most important points to master are clarity and evenness (see studies #1 - 76).

Double Tonguing

This type of staccato effect is extremely useful for playing scales and arpeggios in duple rhythm. In order to achieve precise playing, practice slowly following the same guidelines stated for triple-tonguing. First of all pronounce the syllables:



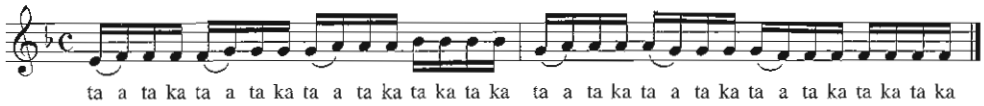
From this, it can be seen that the tongue performs a to-and-fro movement which is very difficult to do with perfect evenness. However, once this movement is mastered, the most difficult passages may be played with all the speed, energy and strength desired.

After practicing all the studies on double-tonguing, the student should review the studies on scales, major and minor arpeggios, the dominant seventh arpeggio and the diminished seventh arpeggio, using double-tonguing. This will accustom the fingers to play in synchronization with the tongue and will be very beneficial (see studies #77 - 114).

The Slur and Double Tonguing

In order to combine slurring with double tonguing, a special type of pronunciation must be used. The constant use of staccato tonguing without the occasional use of slurs becomes monotonous. Their combined use results in a pleasing variety of playing, which also facilitates a faster tempo.

This articulation is achieved by pronouncing the following syllables:

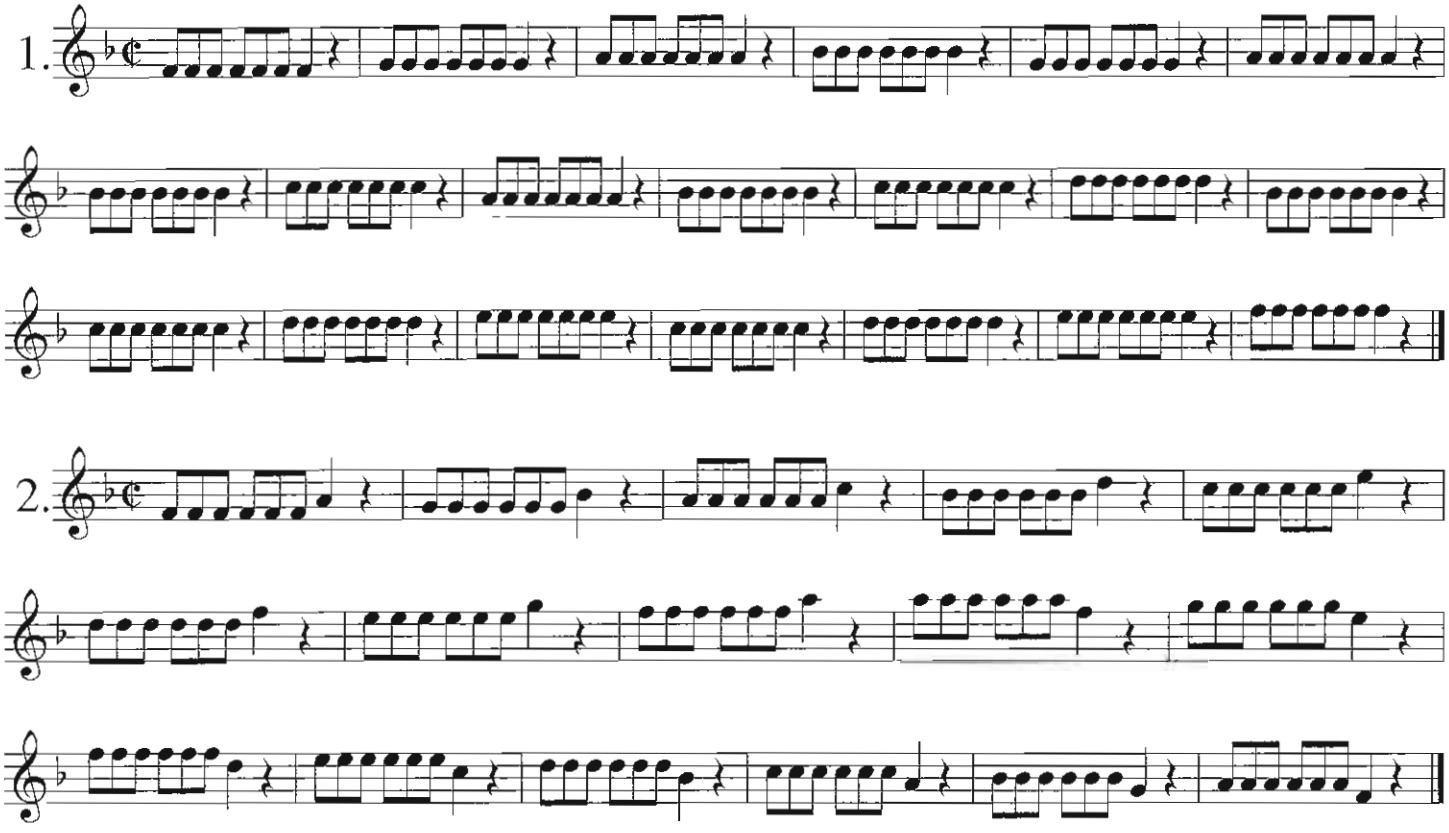


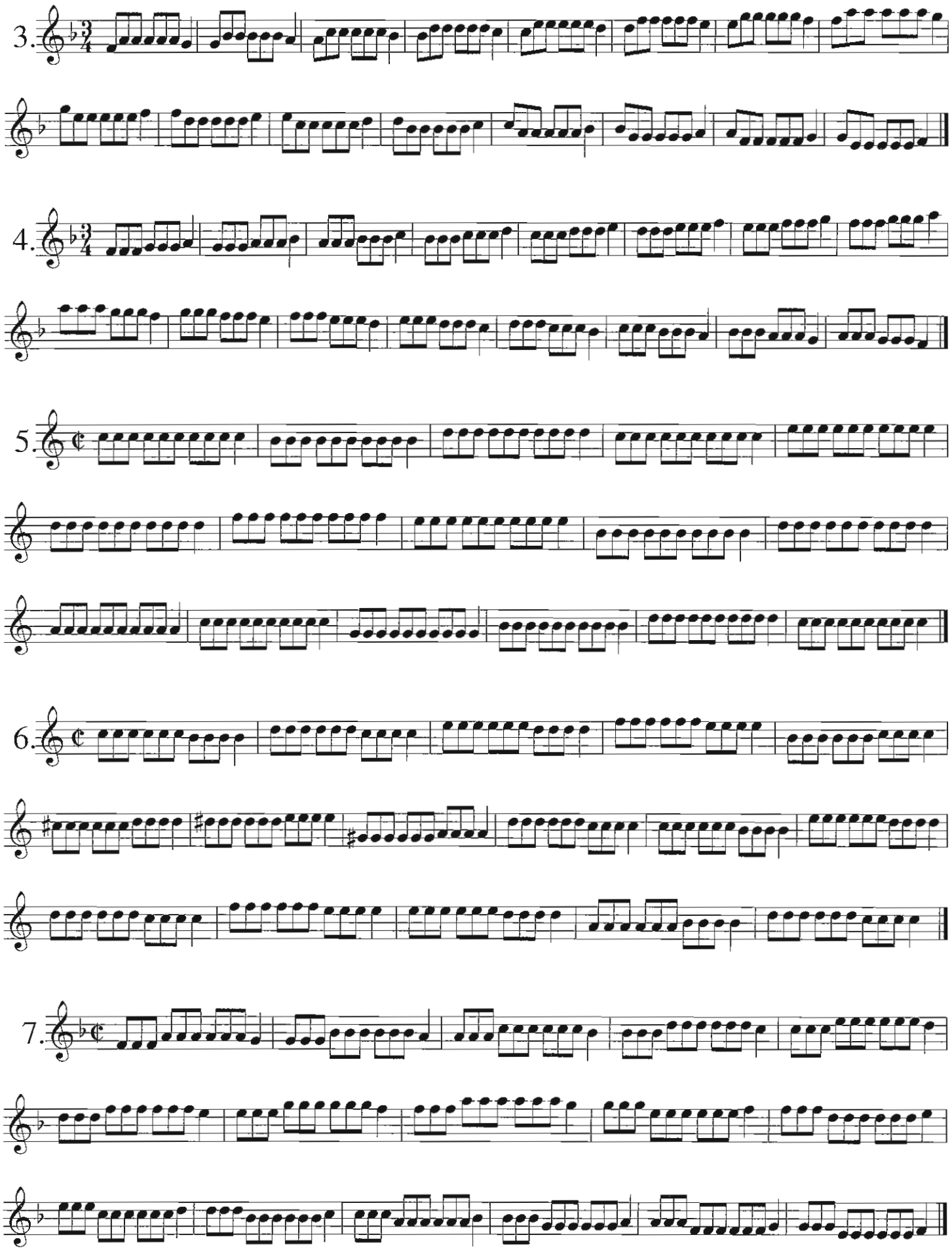
The syllable "ta-a" serves to attack the first note, and the syllable "a" which follows, enables the player, by prolonging the sound, to slur easily to the second note. This type of tonguing is indispensable and is used in all types of music (see studies #114 - 134).

Fanfare Tonguing

Many students, both at the conservatory and elsewhere, who were able to play the fanfare tonguing on the trumpet, scarcely ever succeeded in playing the true staccato correctly. From this observation, one may conclude that this type of tonguing is an obstacle to playing other types of articulations. Therefore, its practice is not advisable until the student has thoroughly mastered the other types. Moreover, fanfare tonguing is easy to play once the student is able to perform the double and triple tonguing fluently (see studies #135 - 143). — *J. B. Arban*

Triple Tonguing

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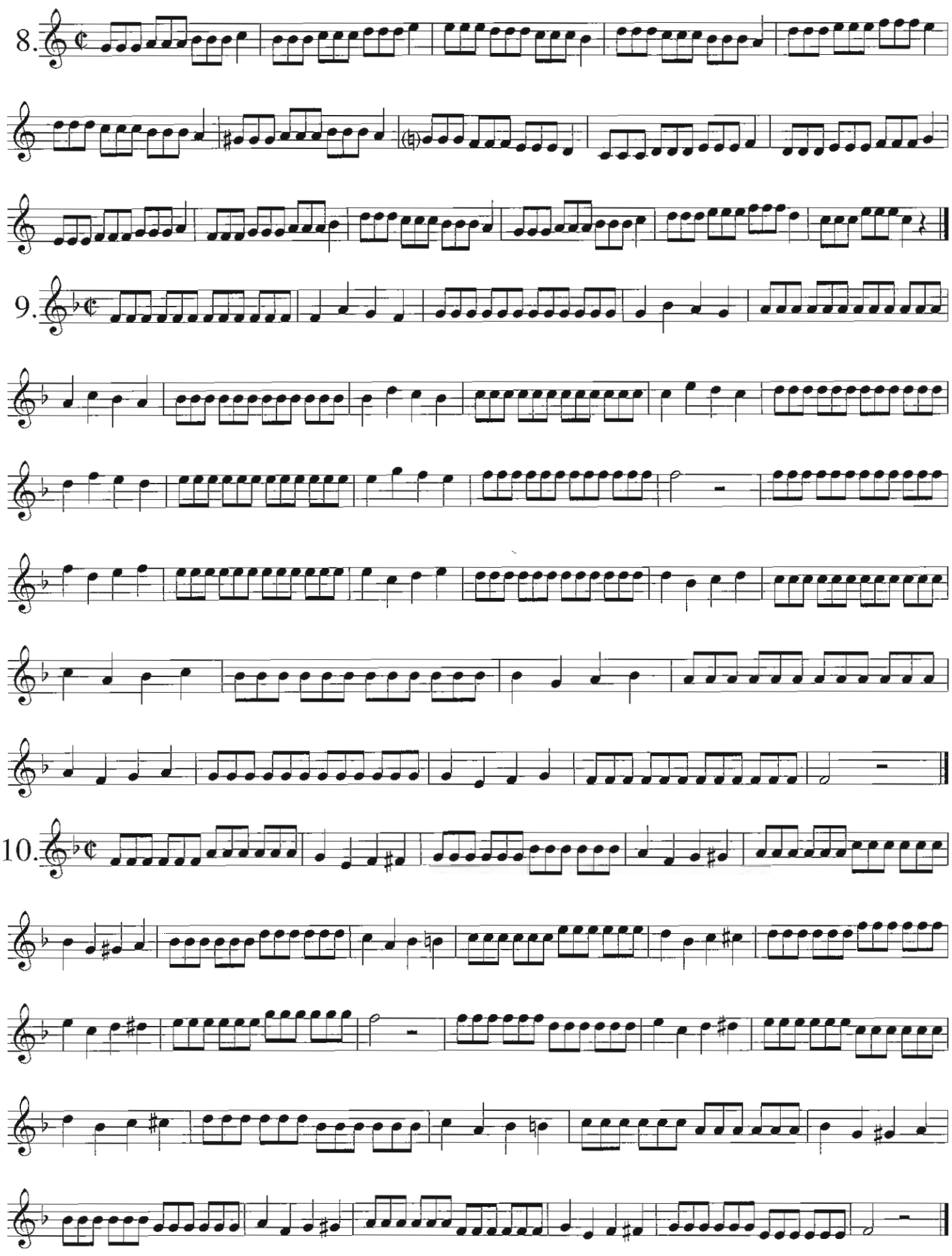
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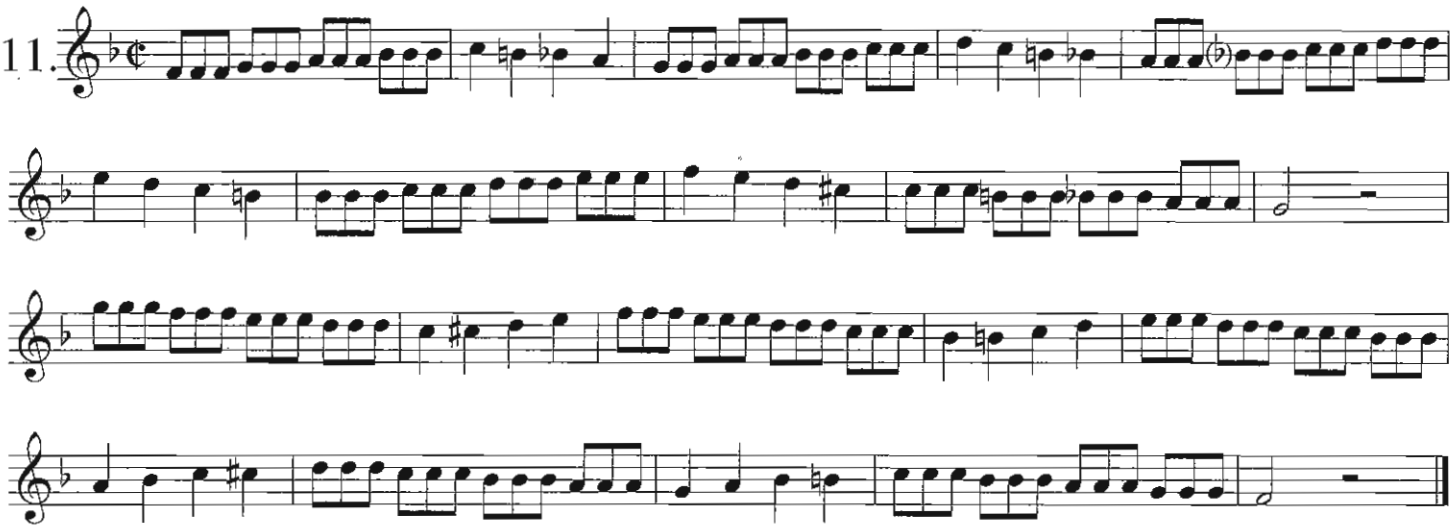

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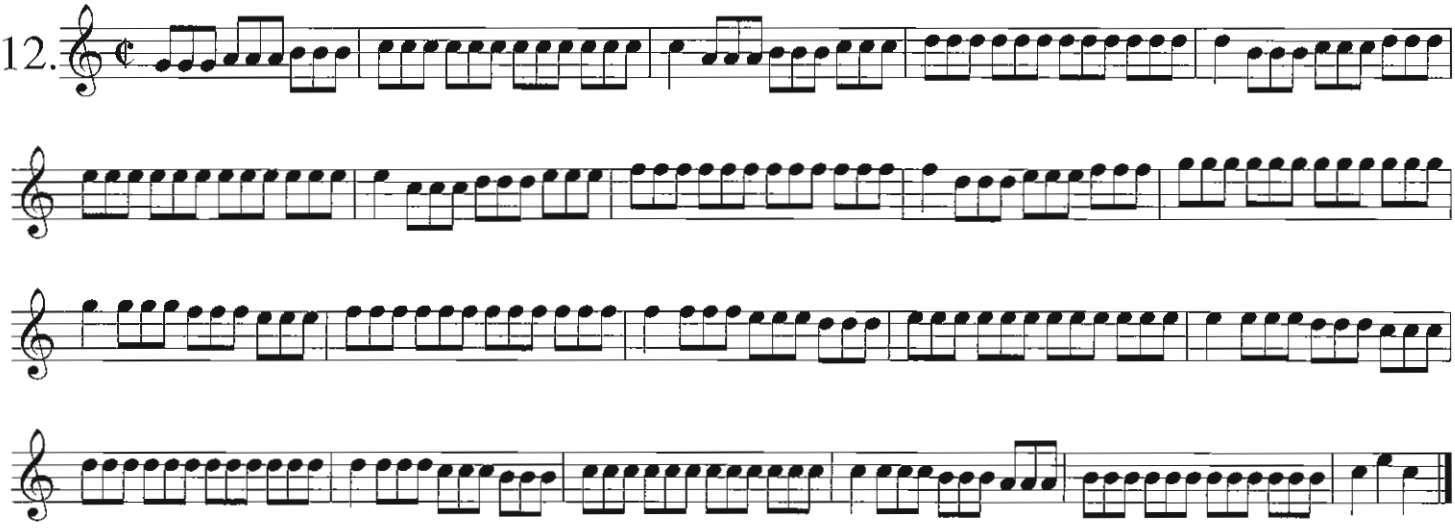

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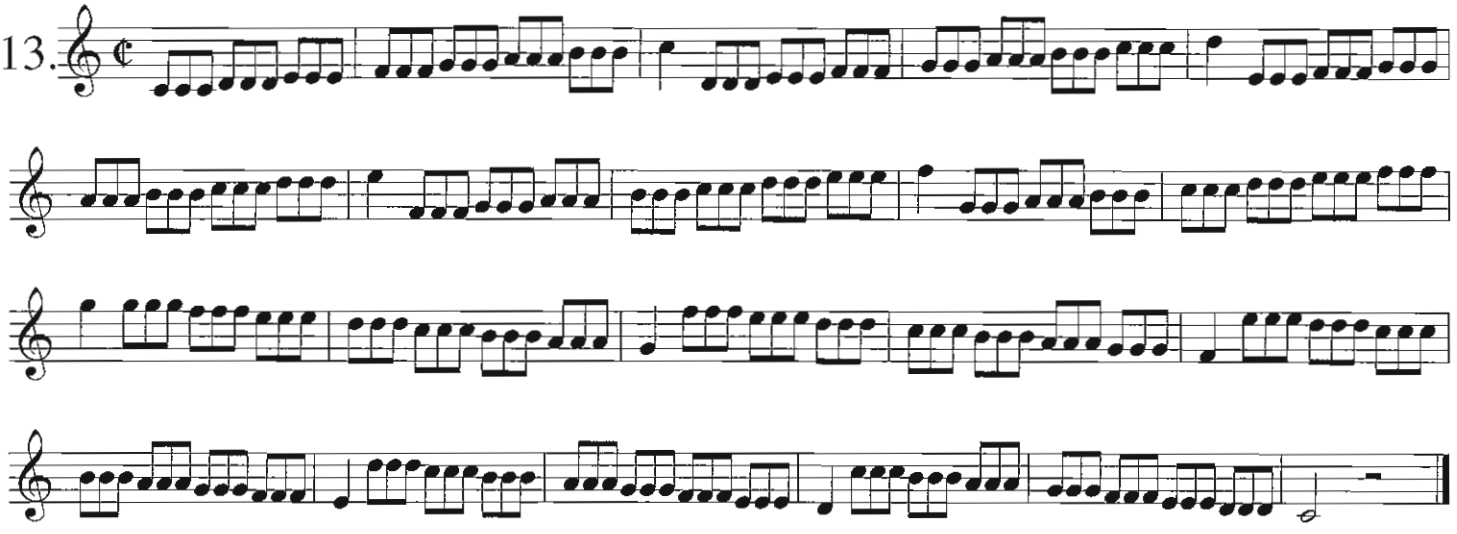

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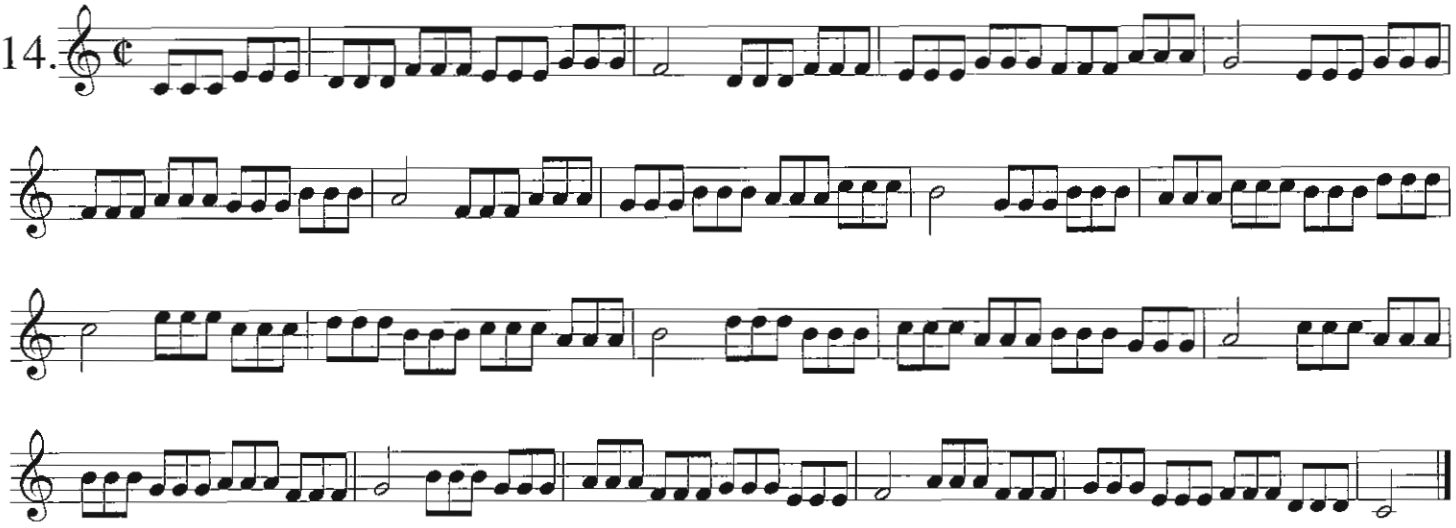

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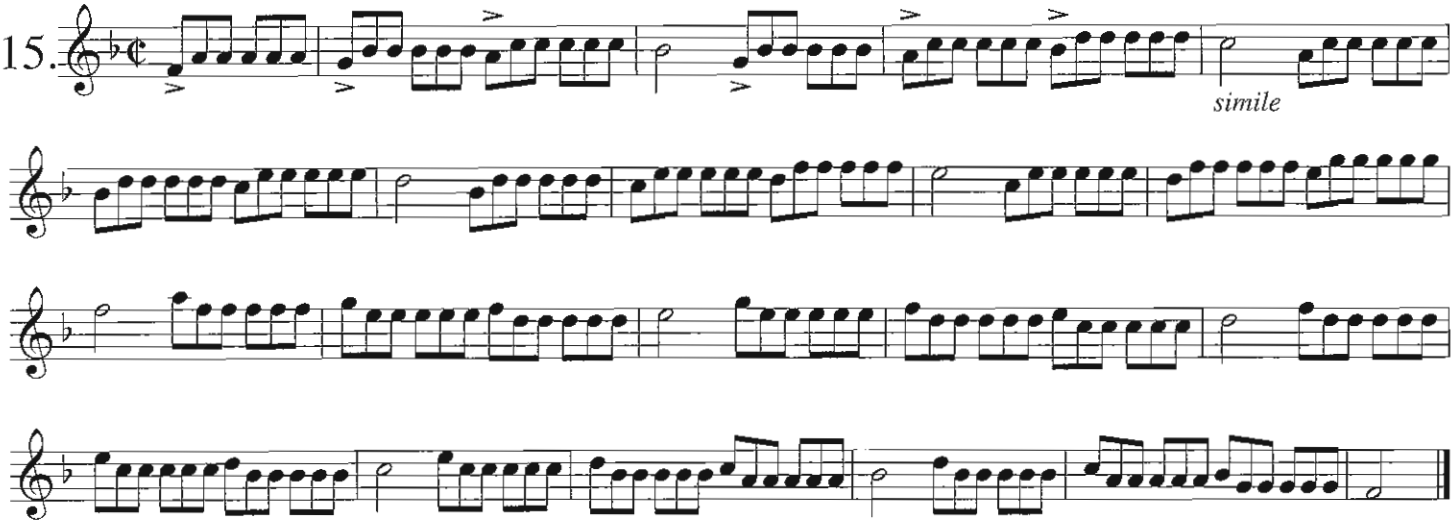

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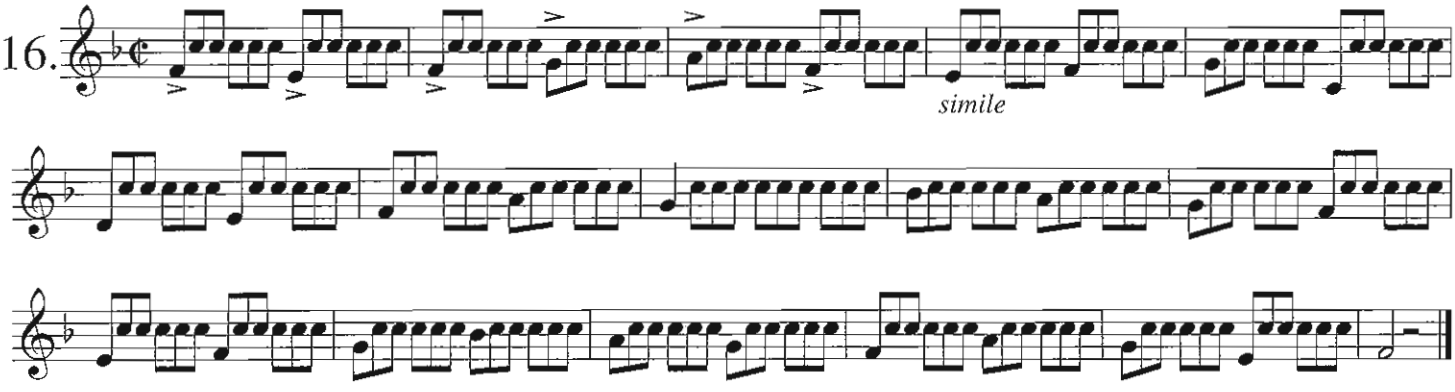

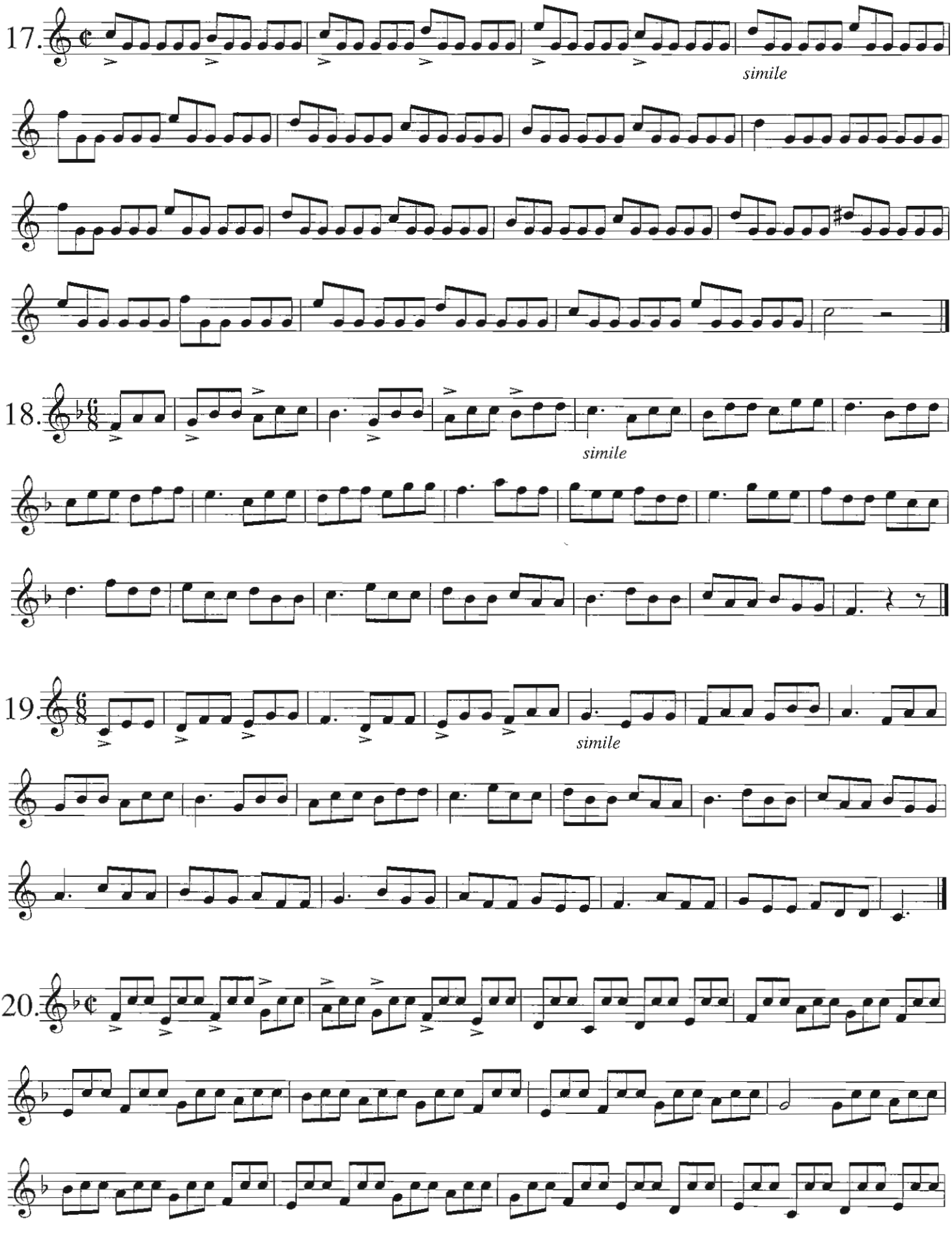
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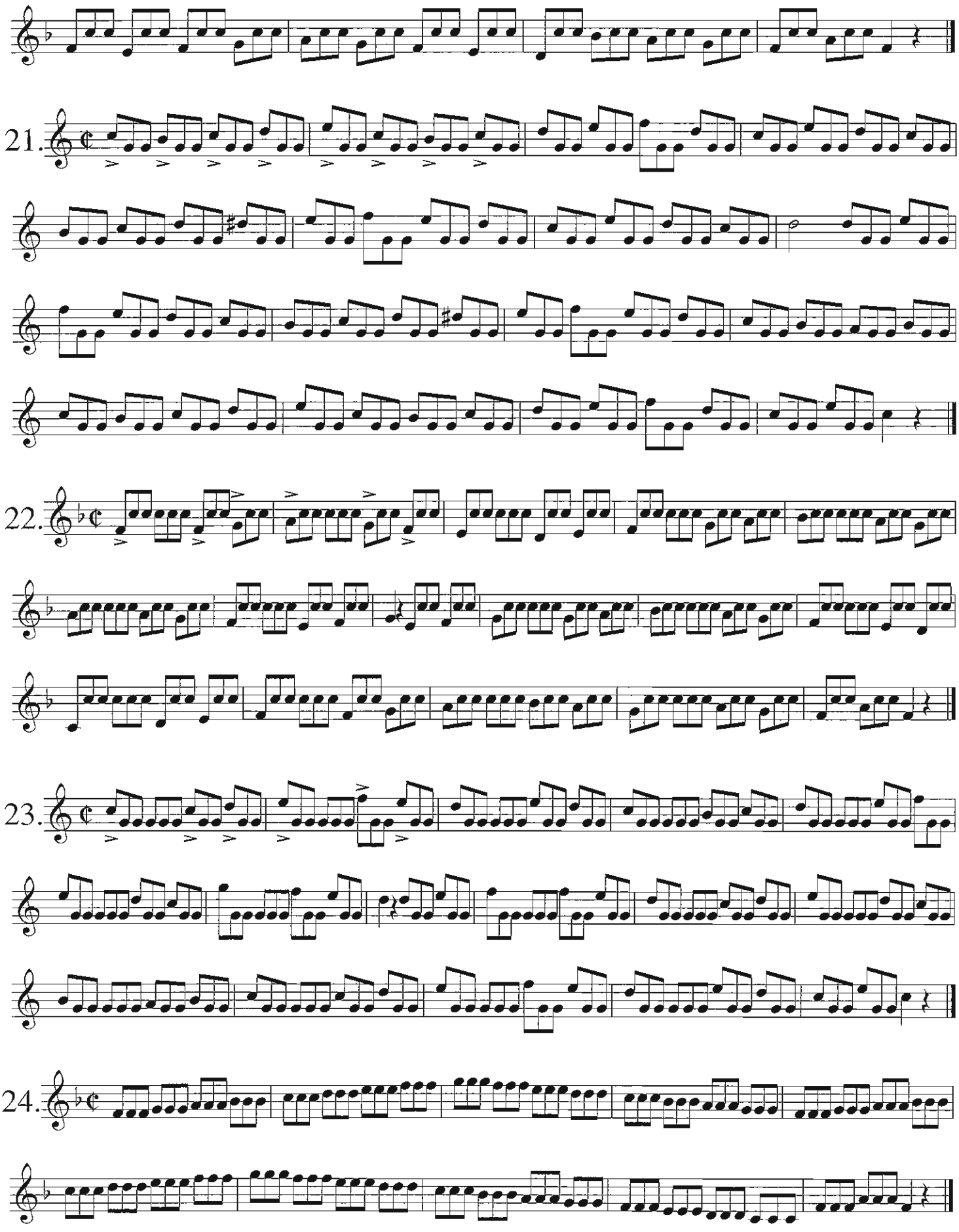
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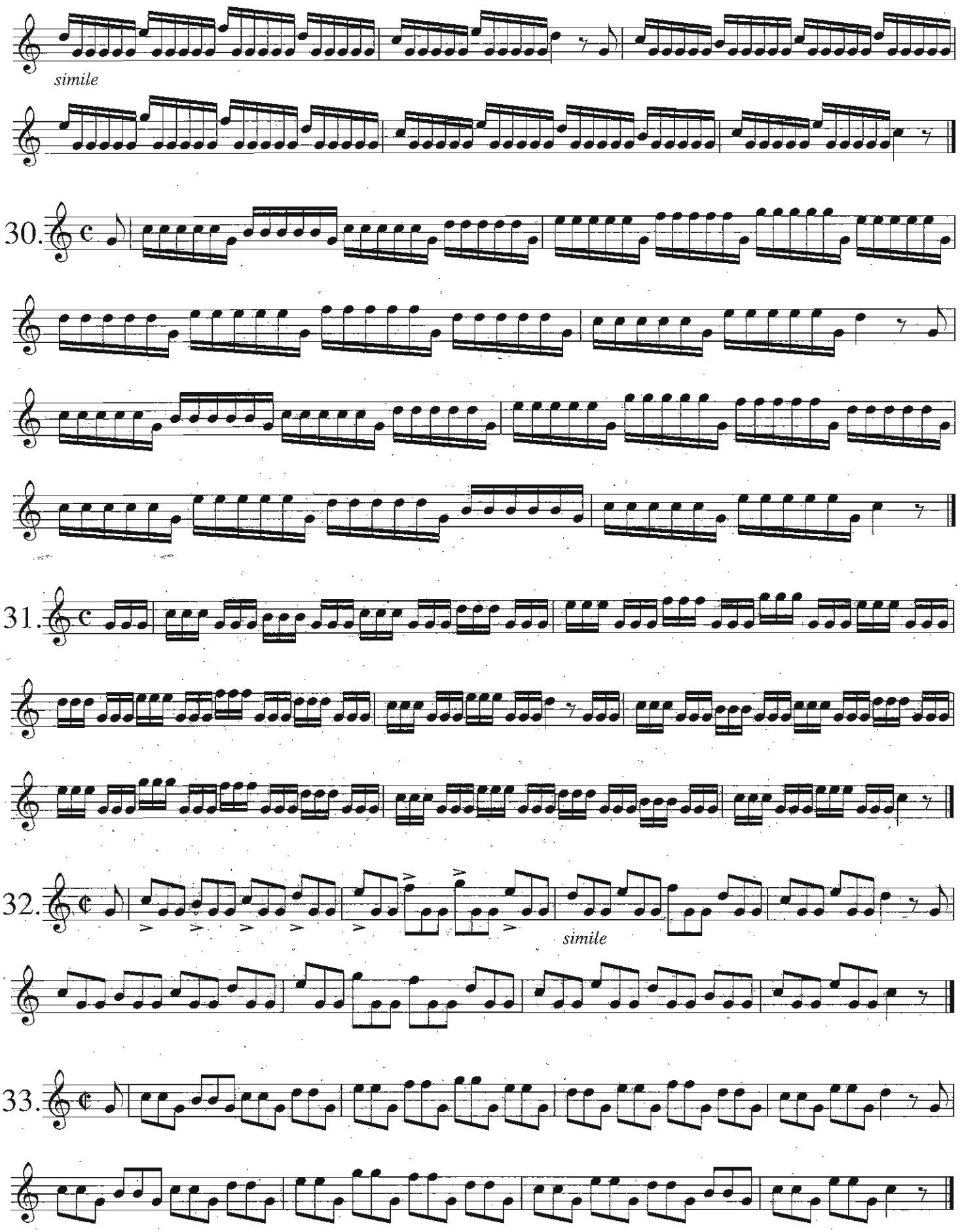
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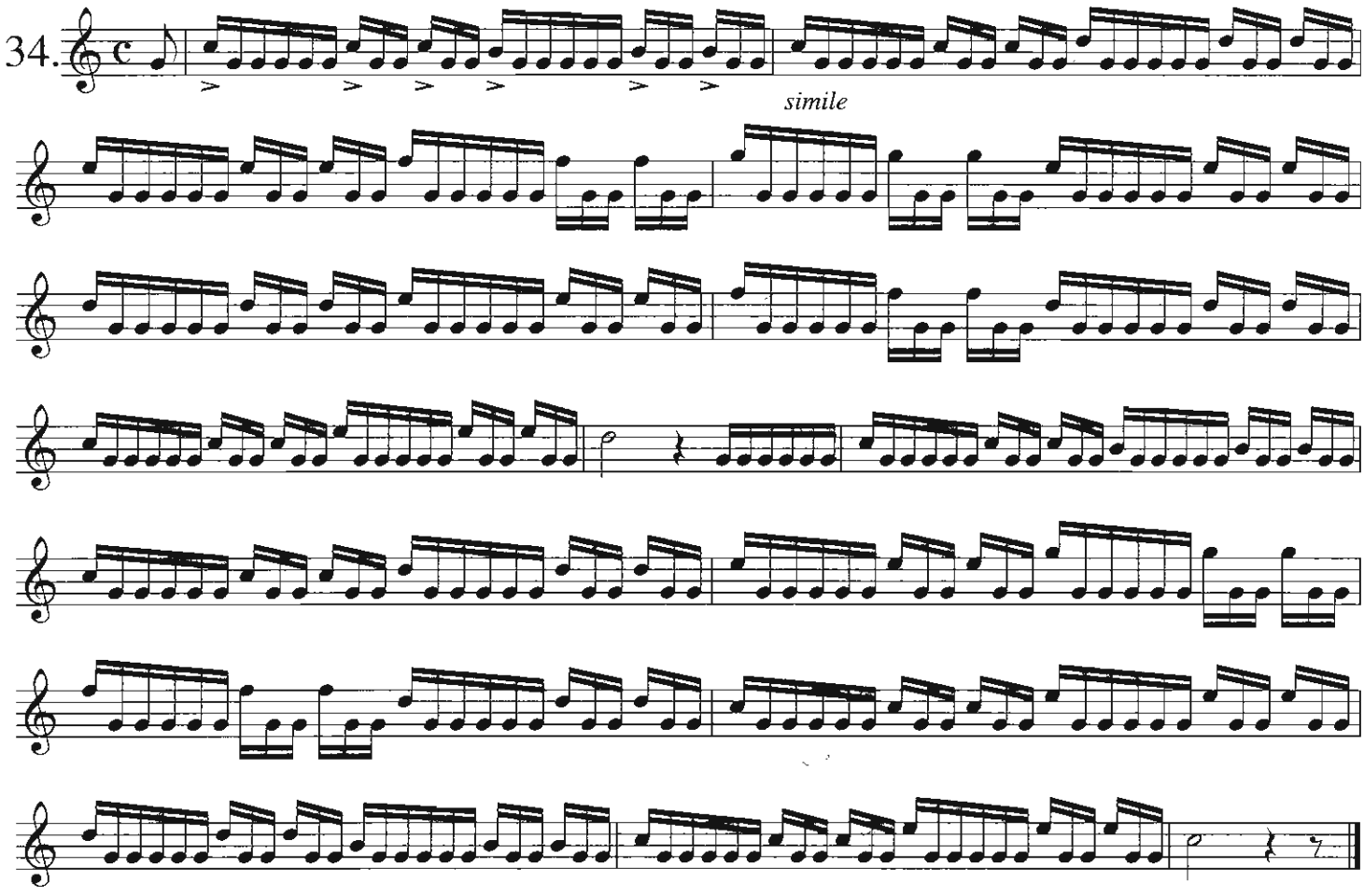
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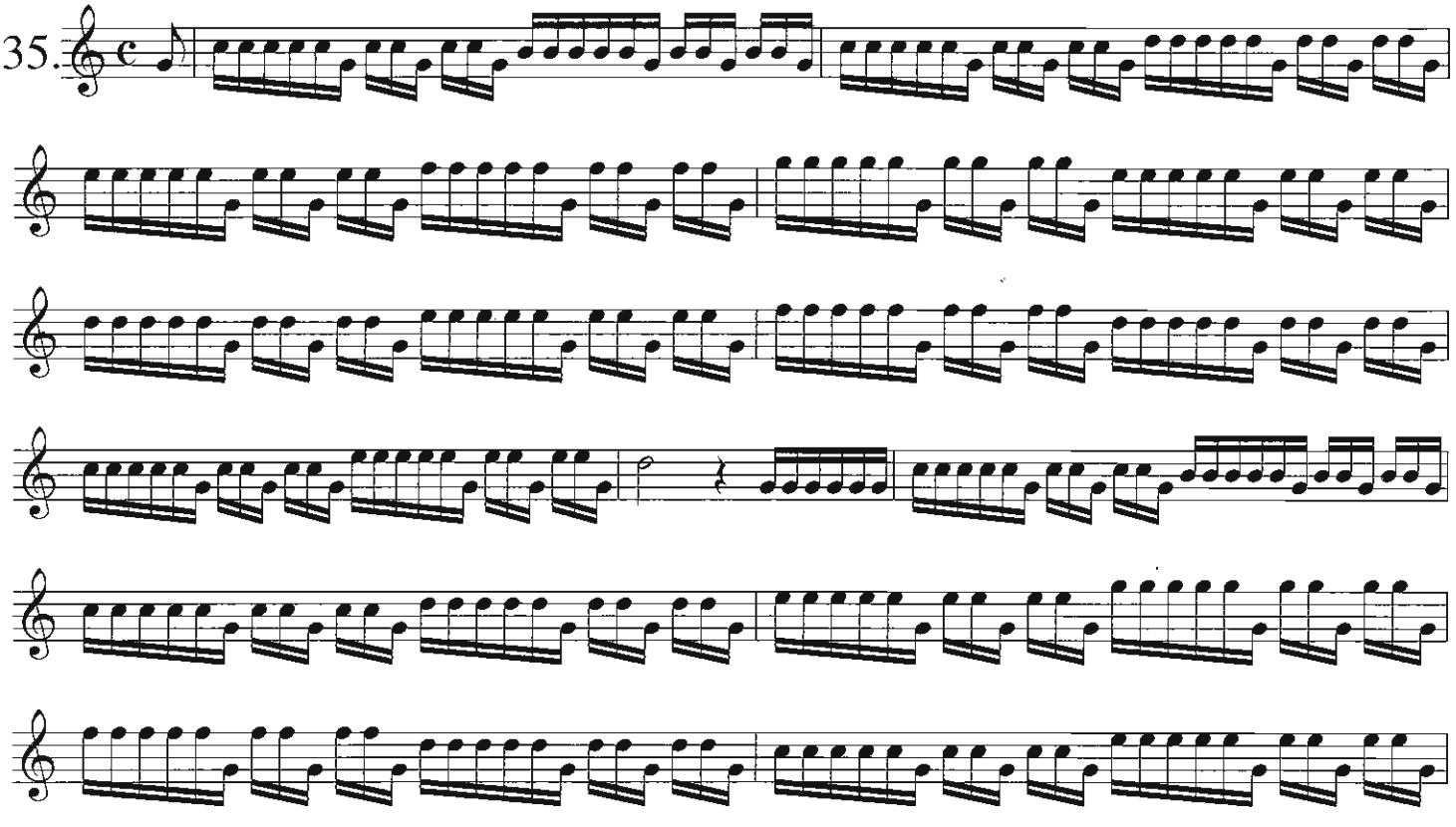
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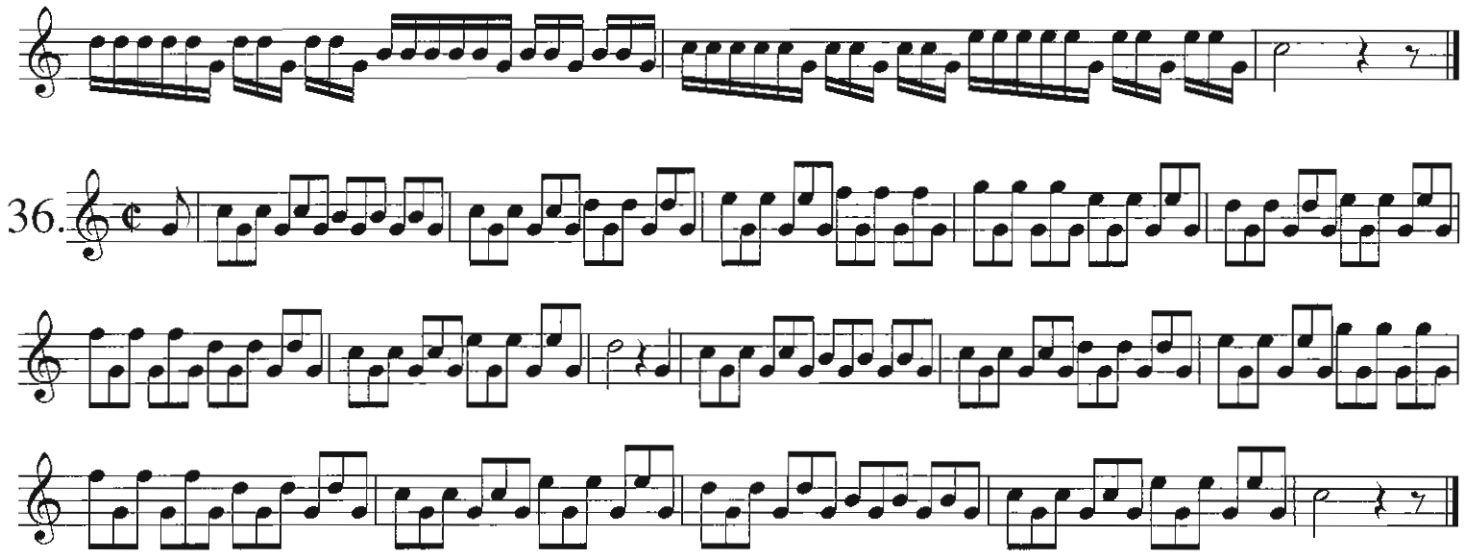

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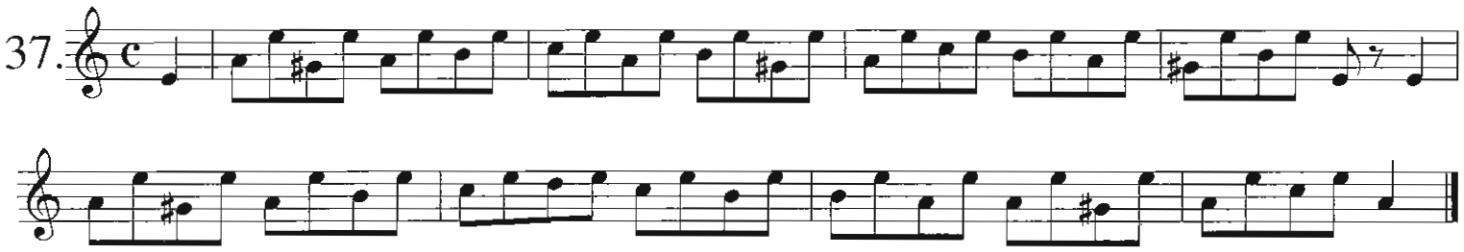

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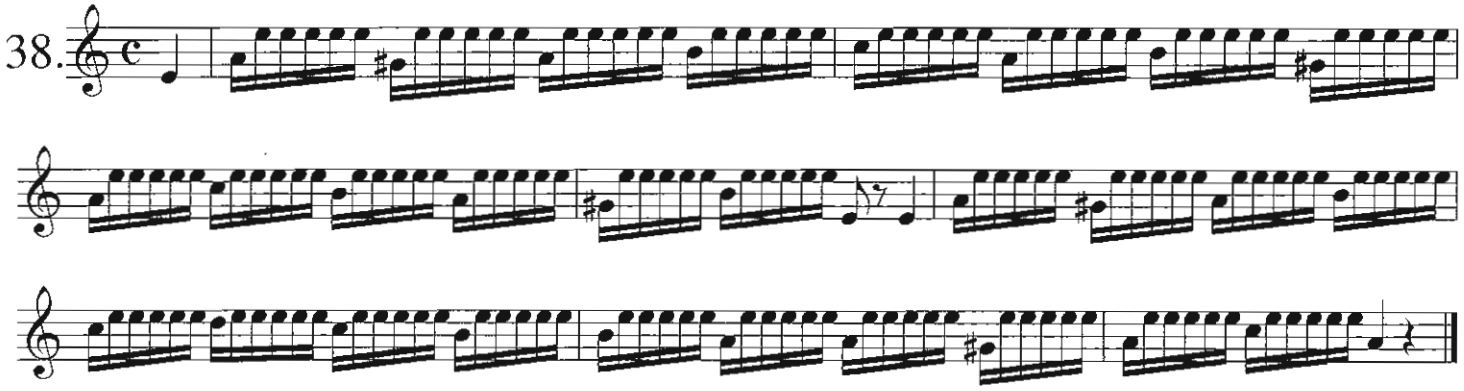

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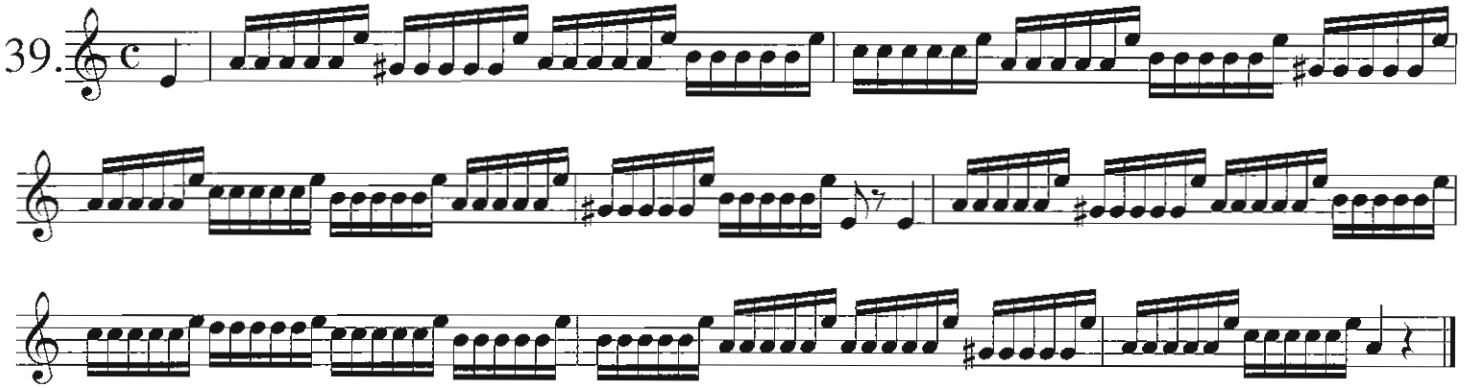


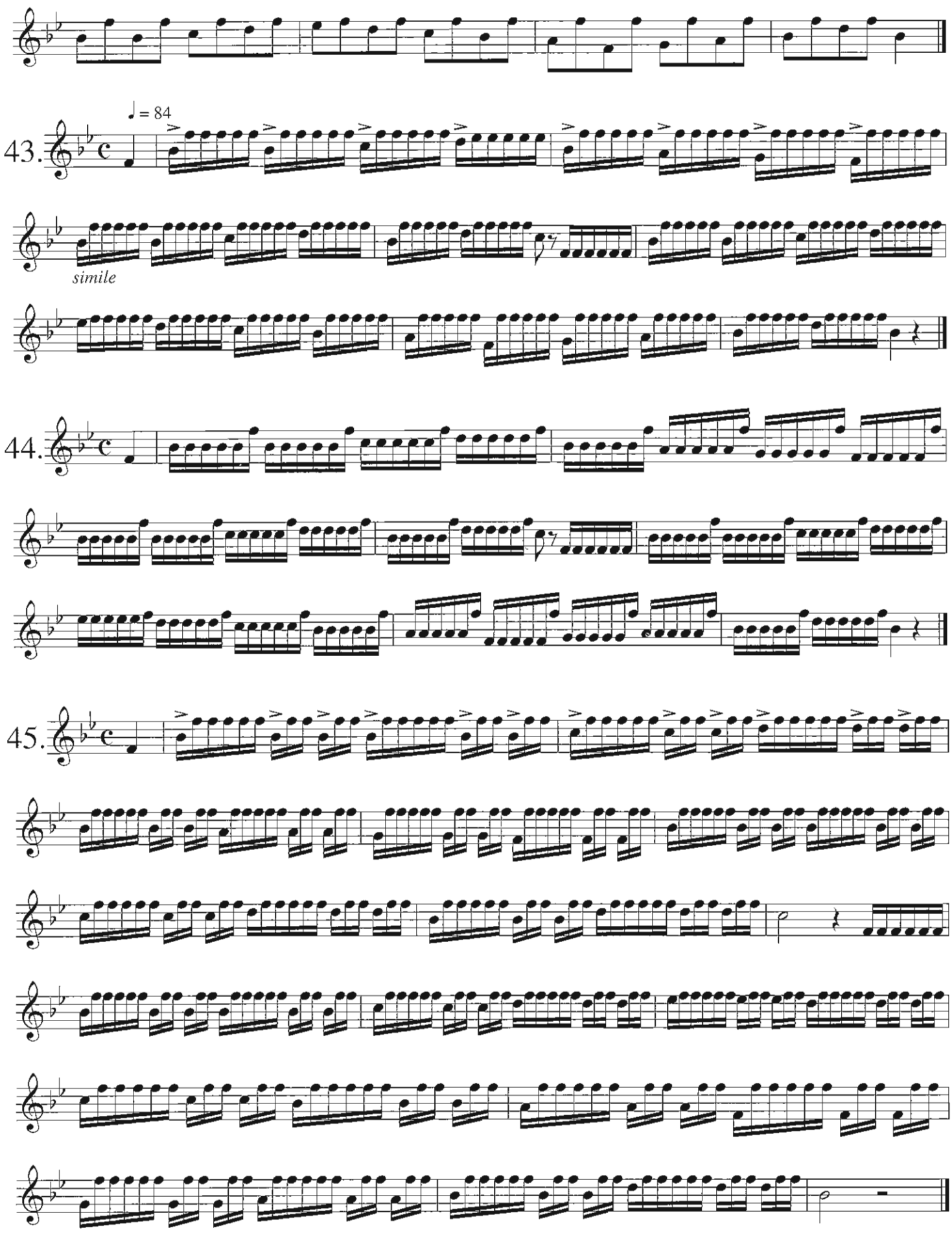
40.

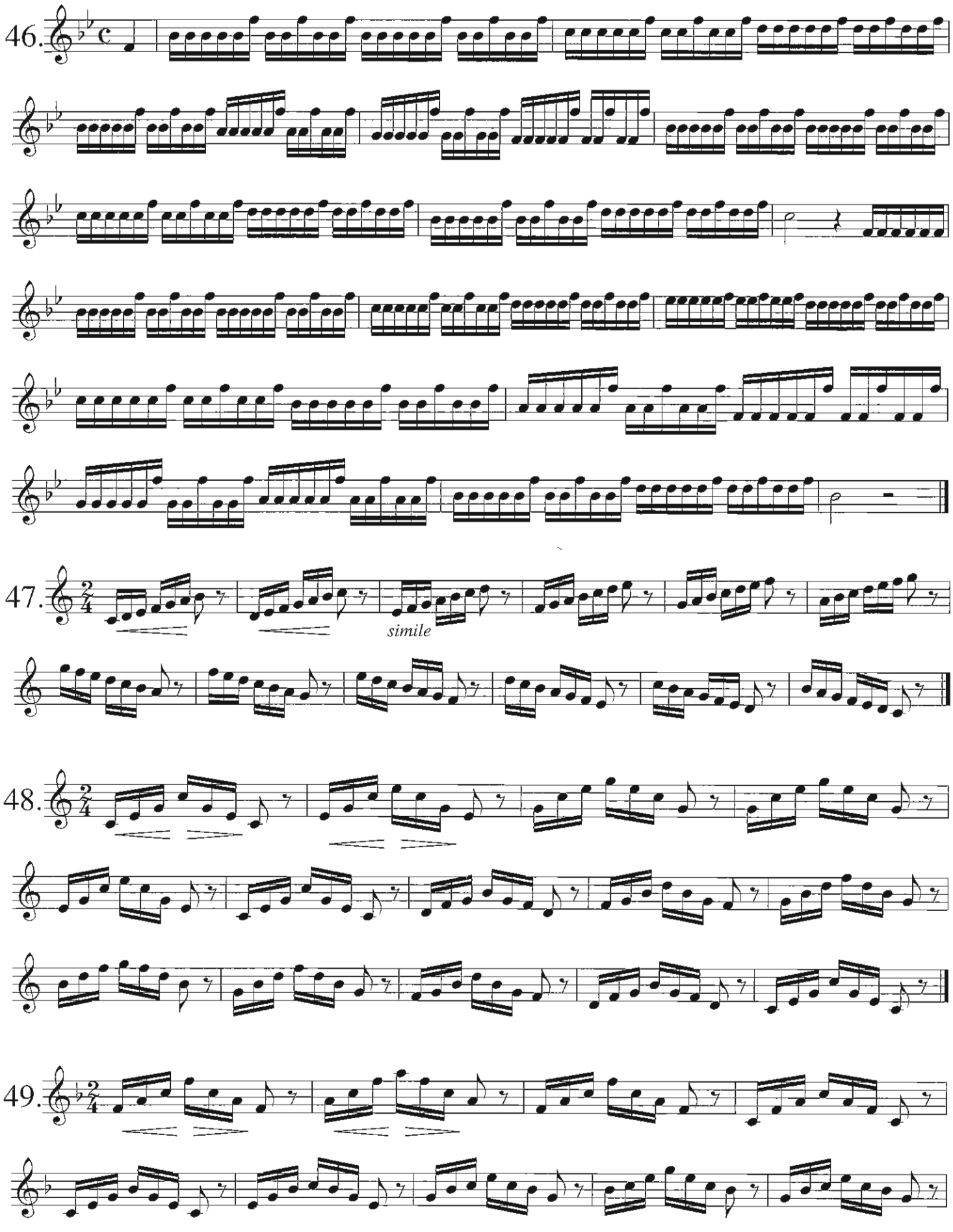
simile

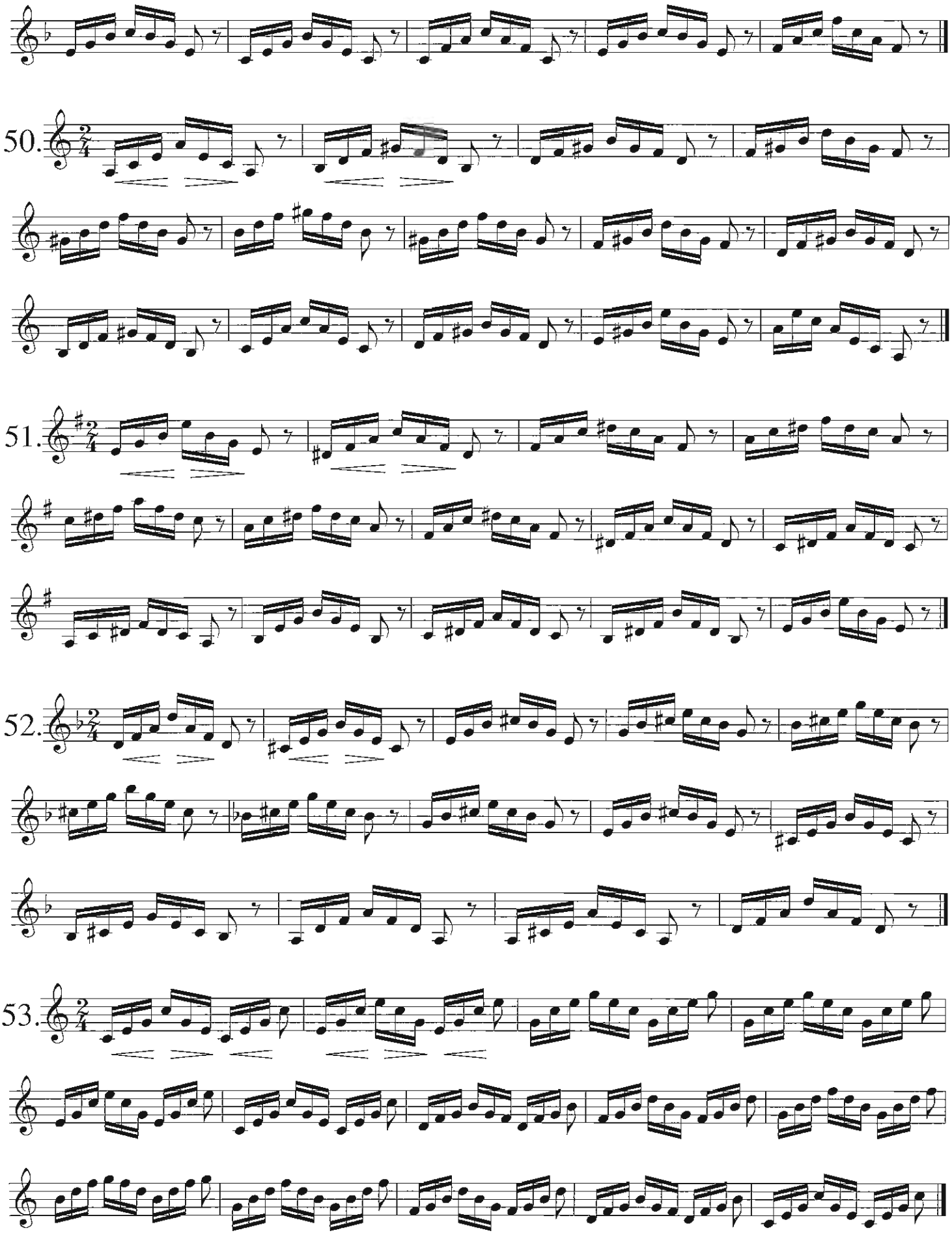
41.

Theme ♩ = 64

42.


43.
♩ = 84
simile
44.
45.


46.
47.
simile
48.
49.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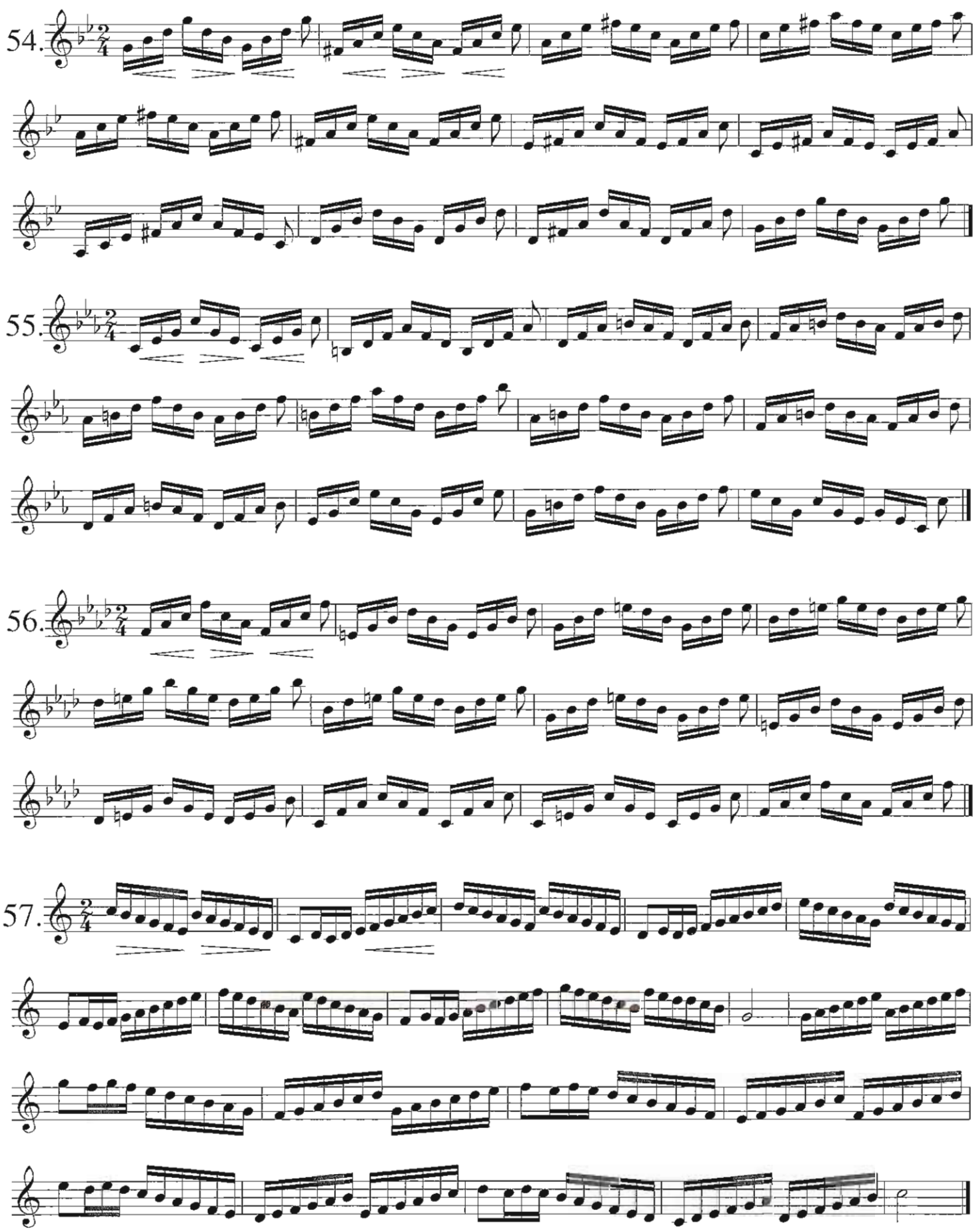
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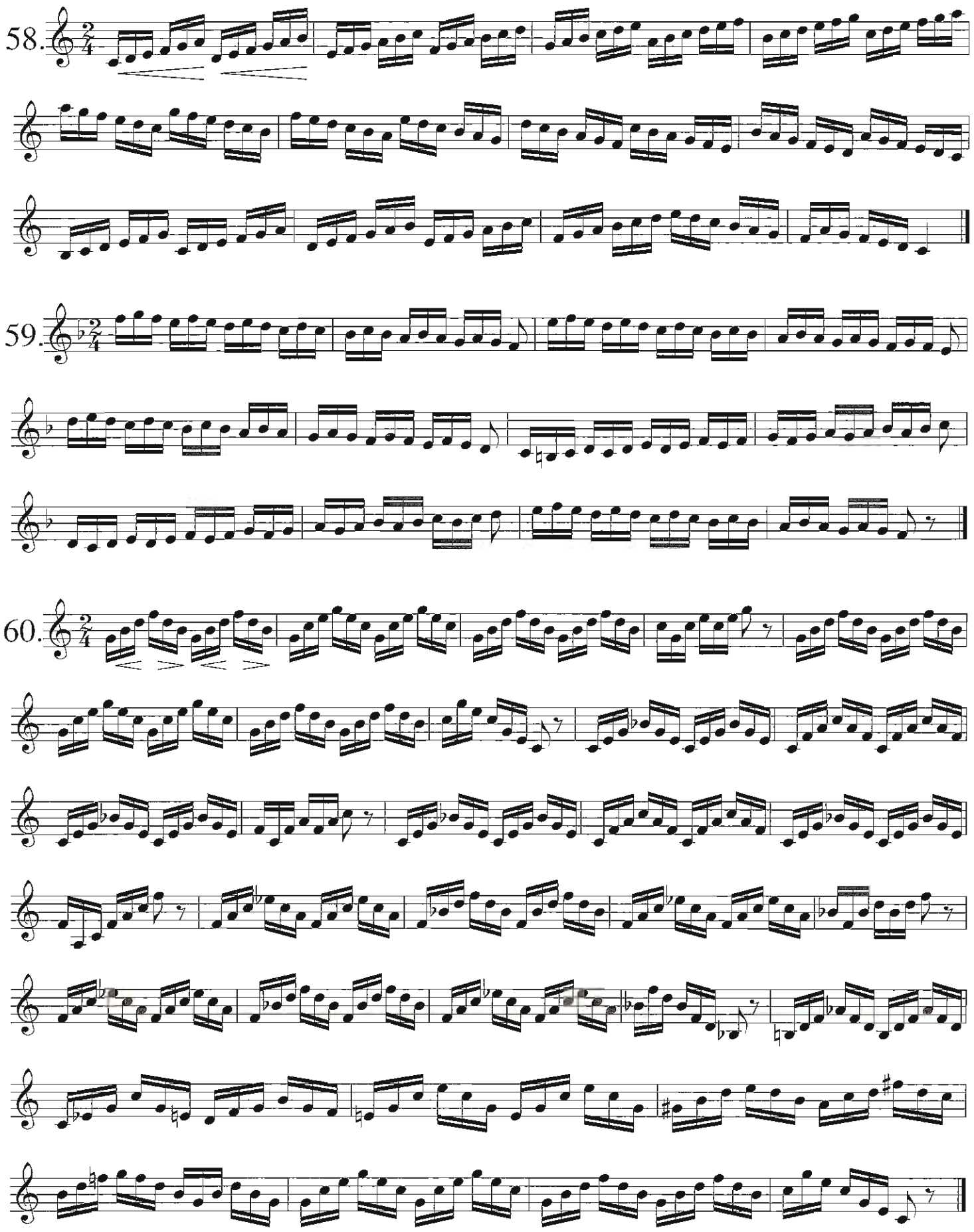
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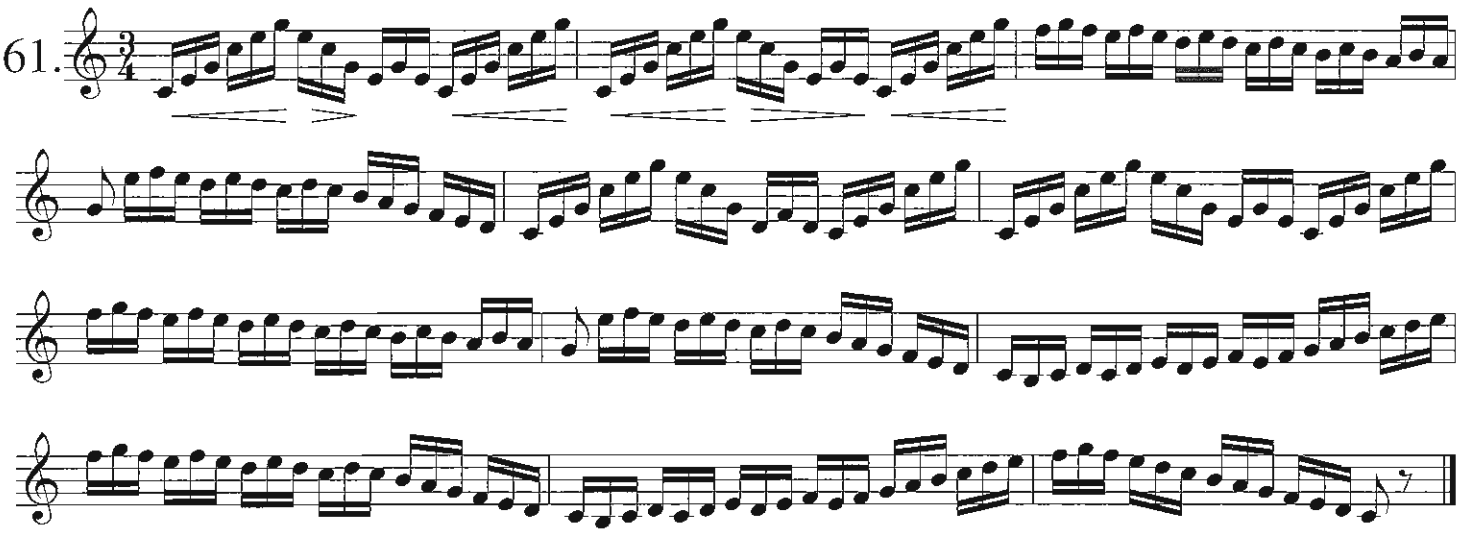

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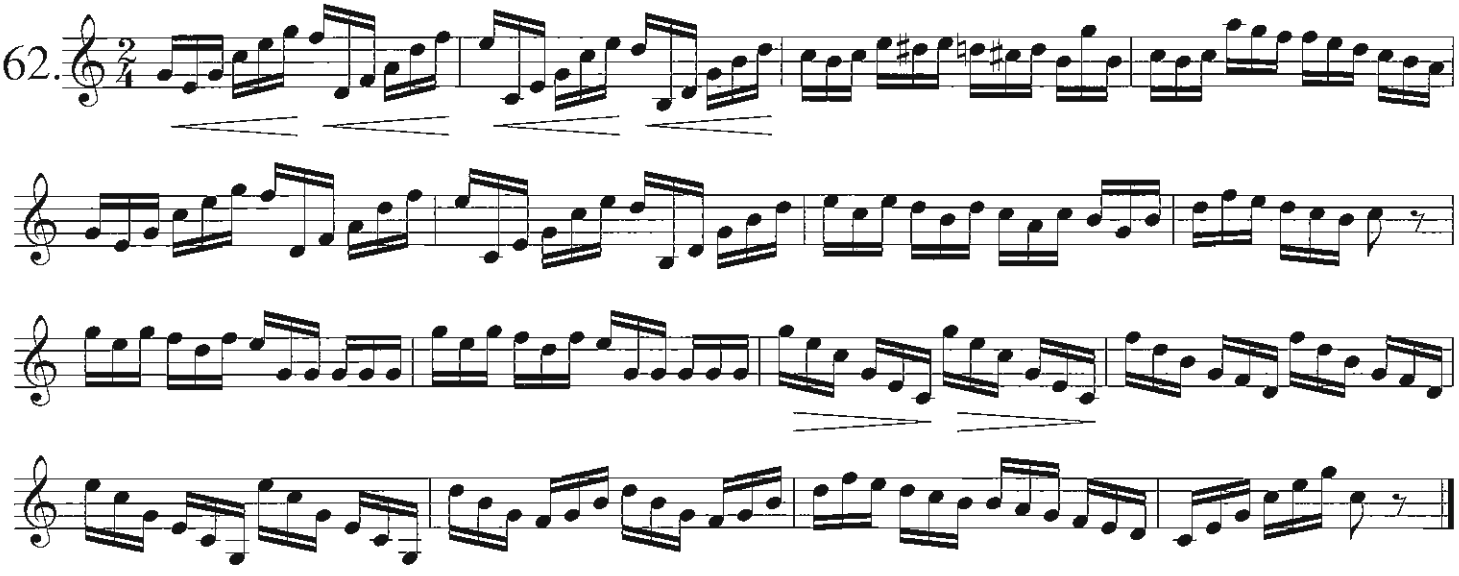

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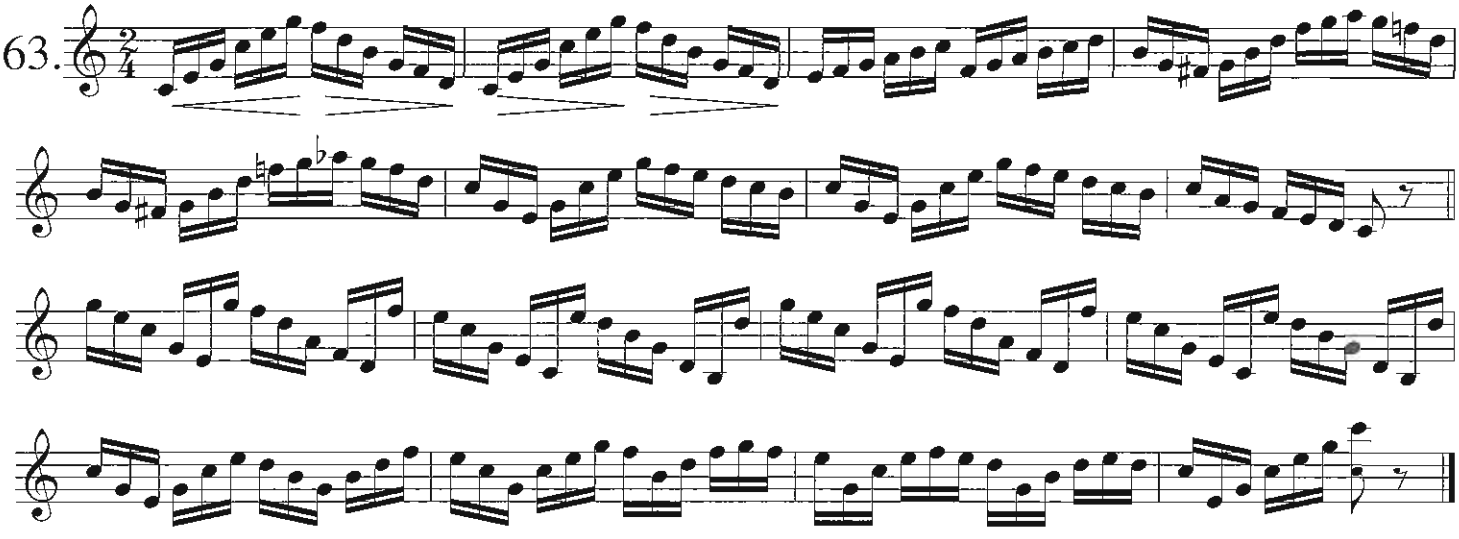

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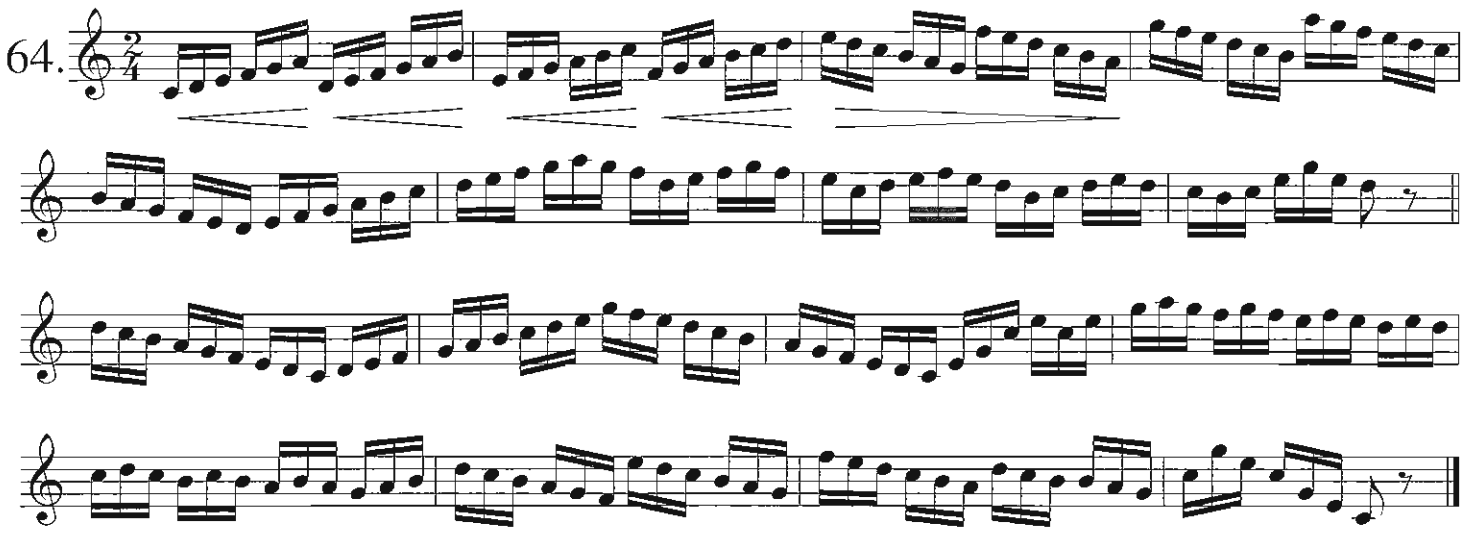

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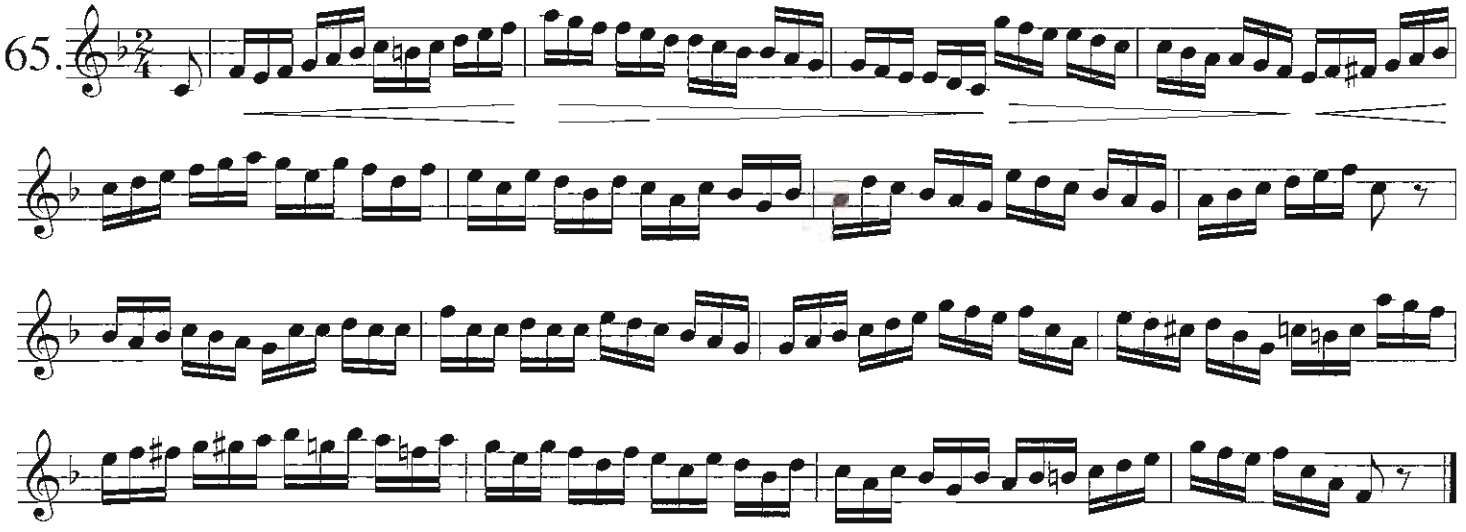

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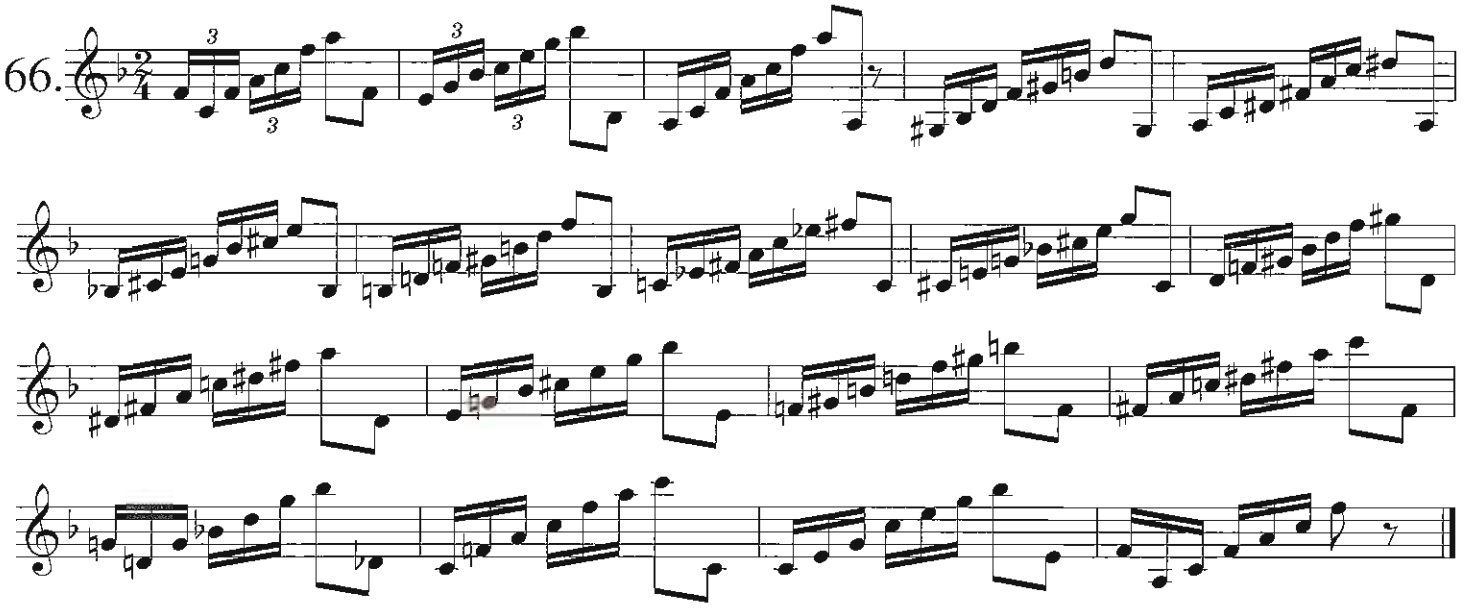

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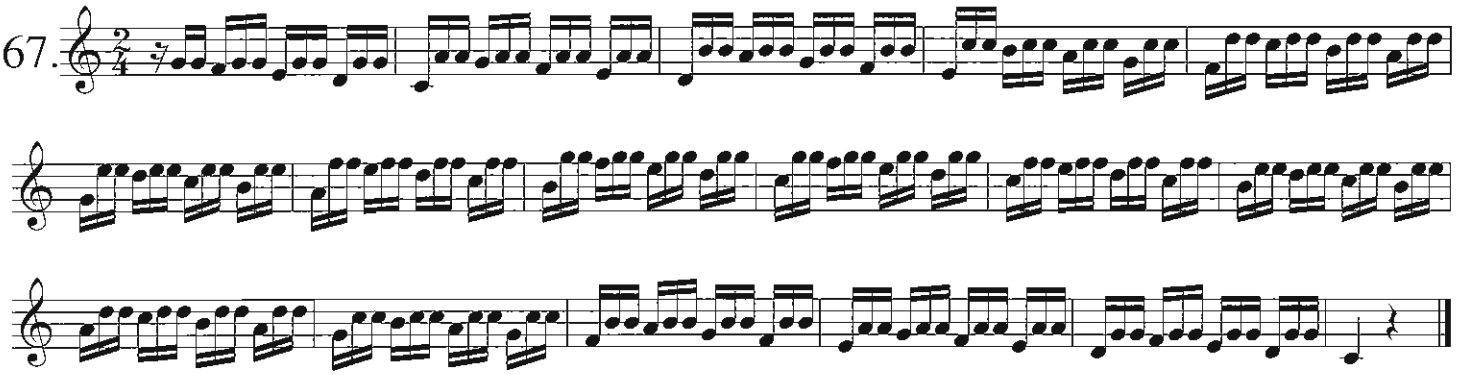

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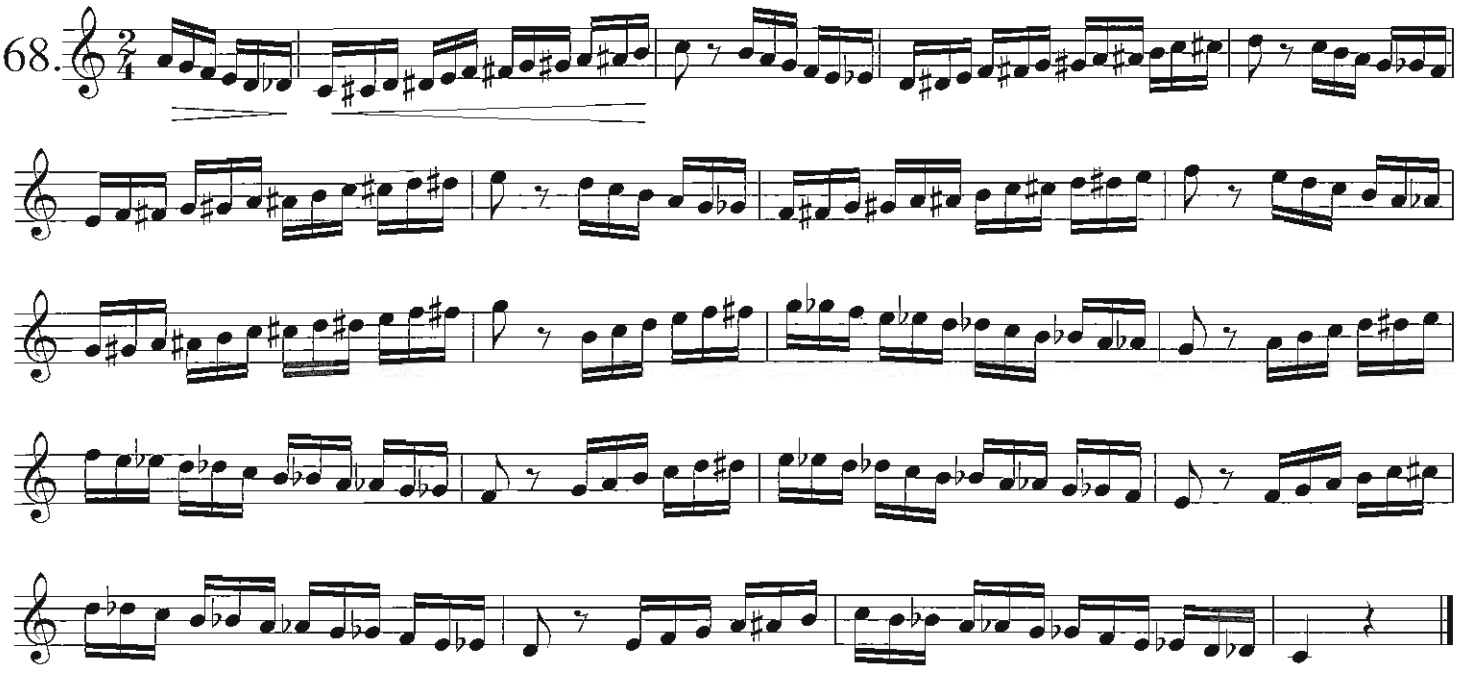

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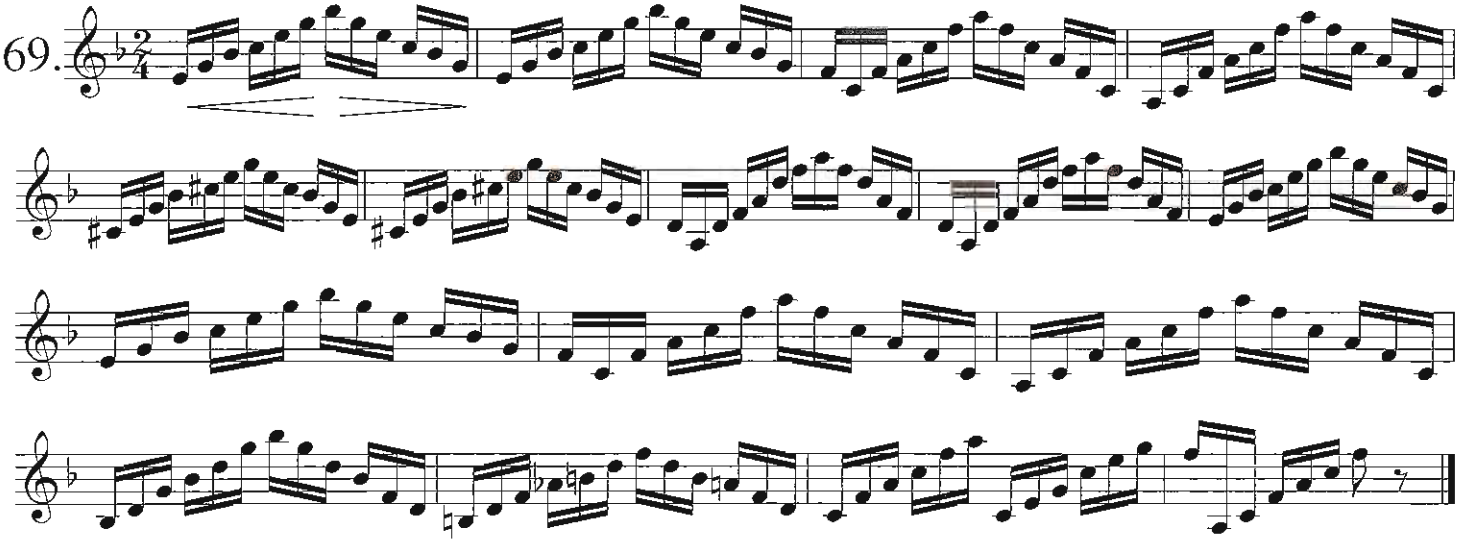
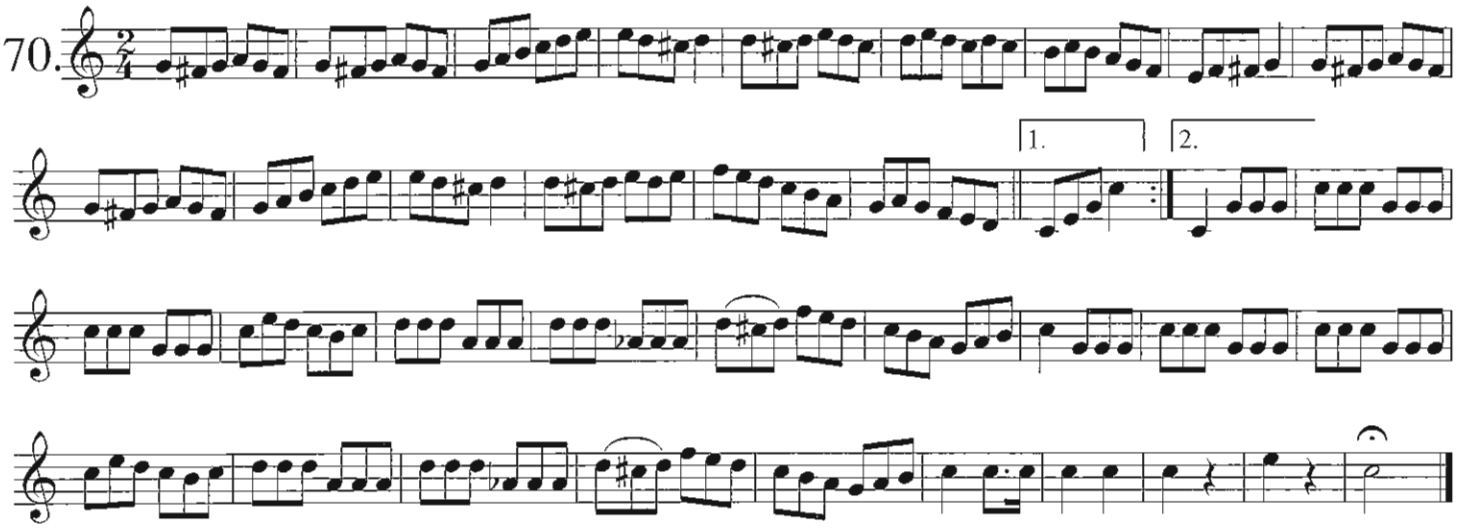


Presto

70.



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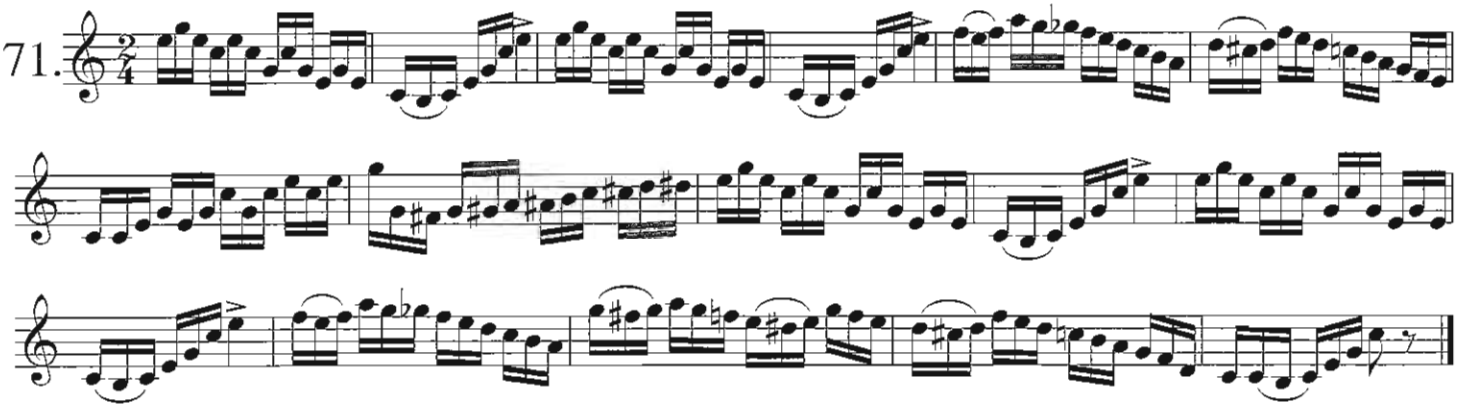

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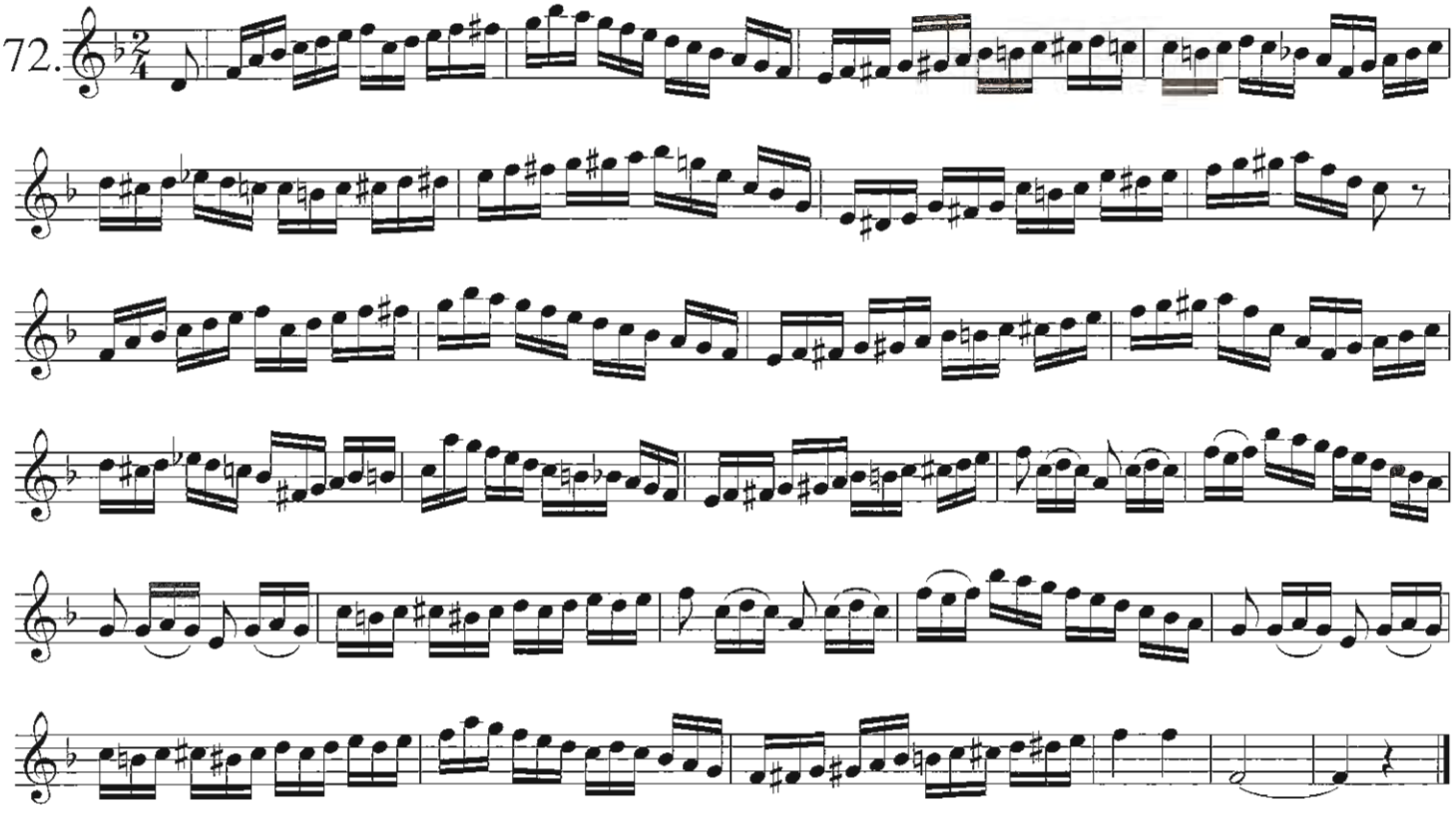

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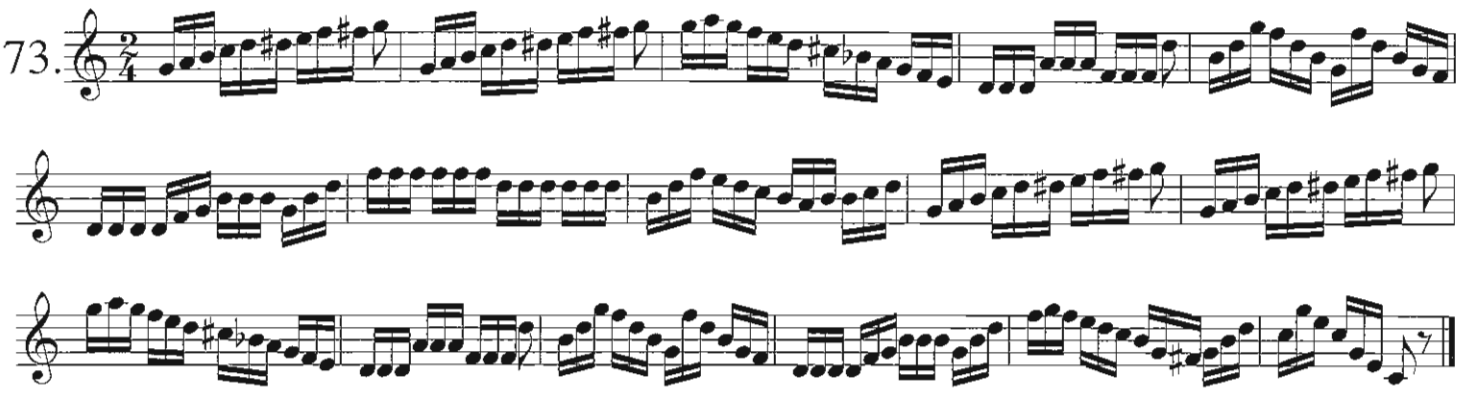
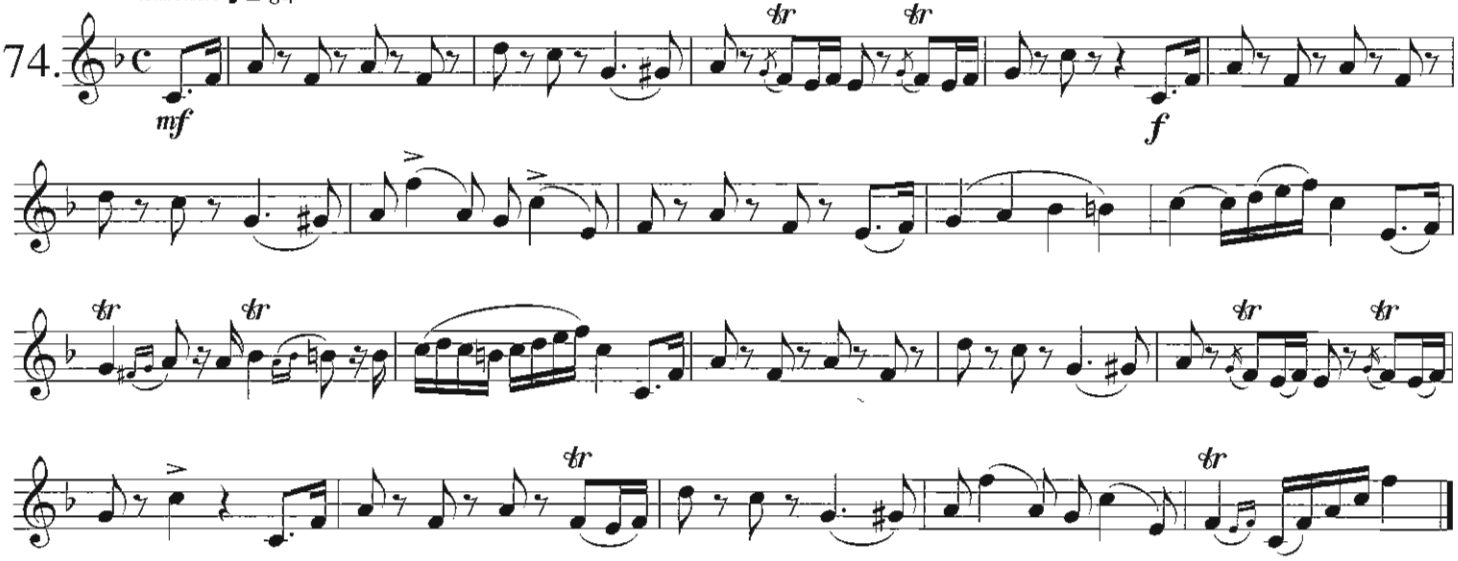
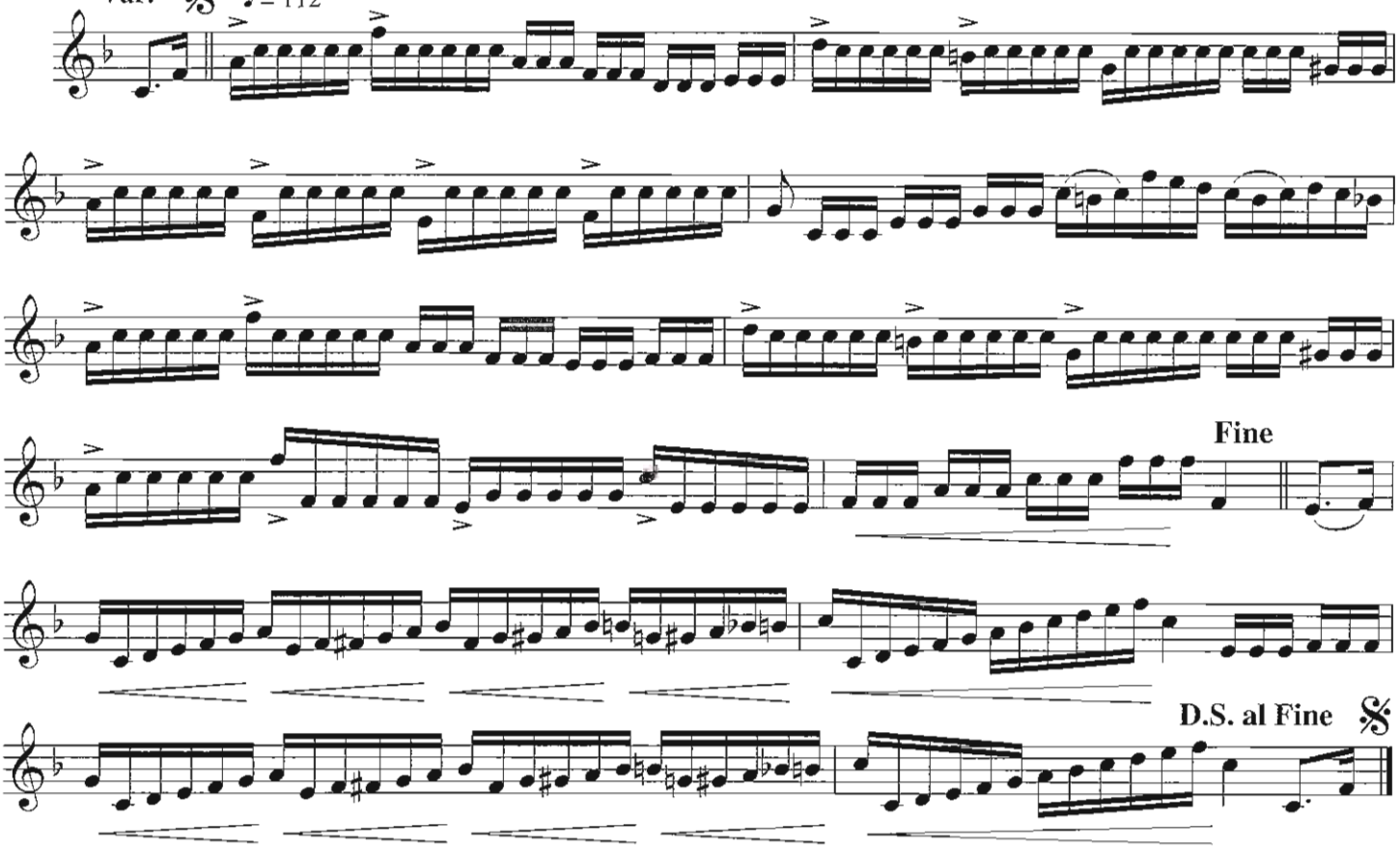
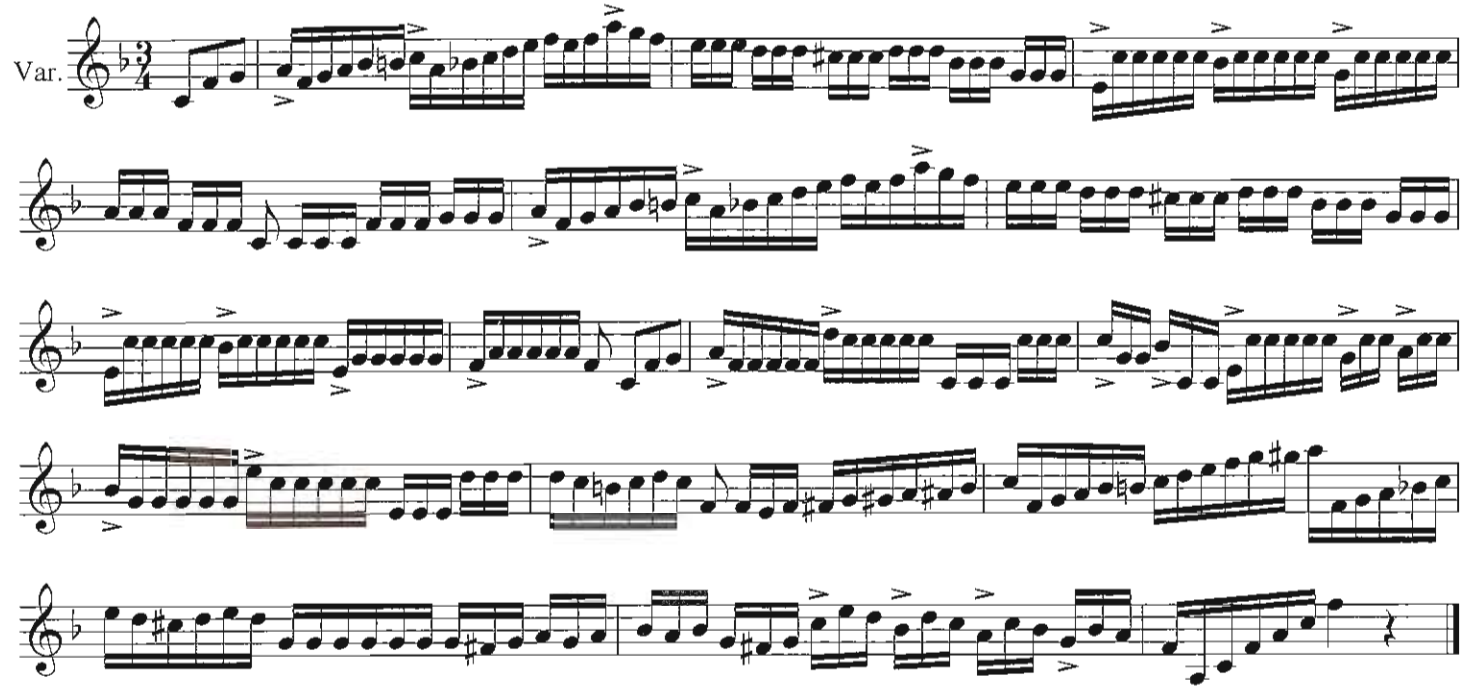


74. Theme ♩ = 84

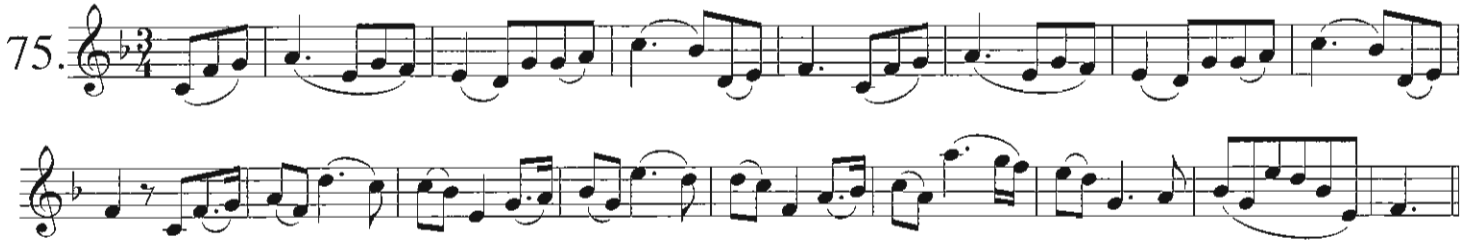


Var. 𝄋 ♩ = 112

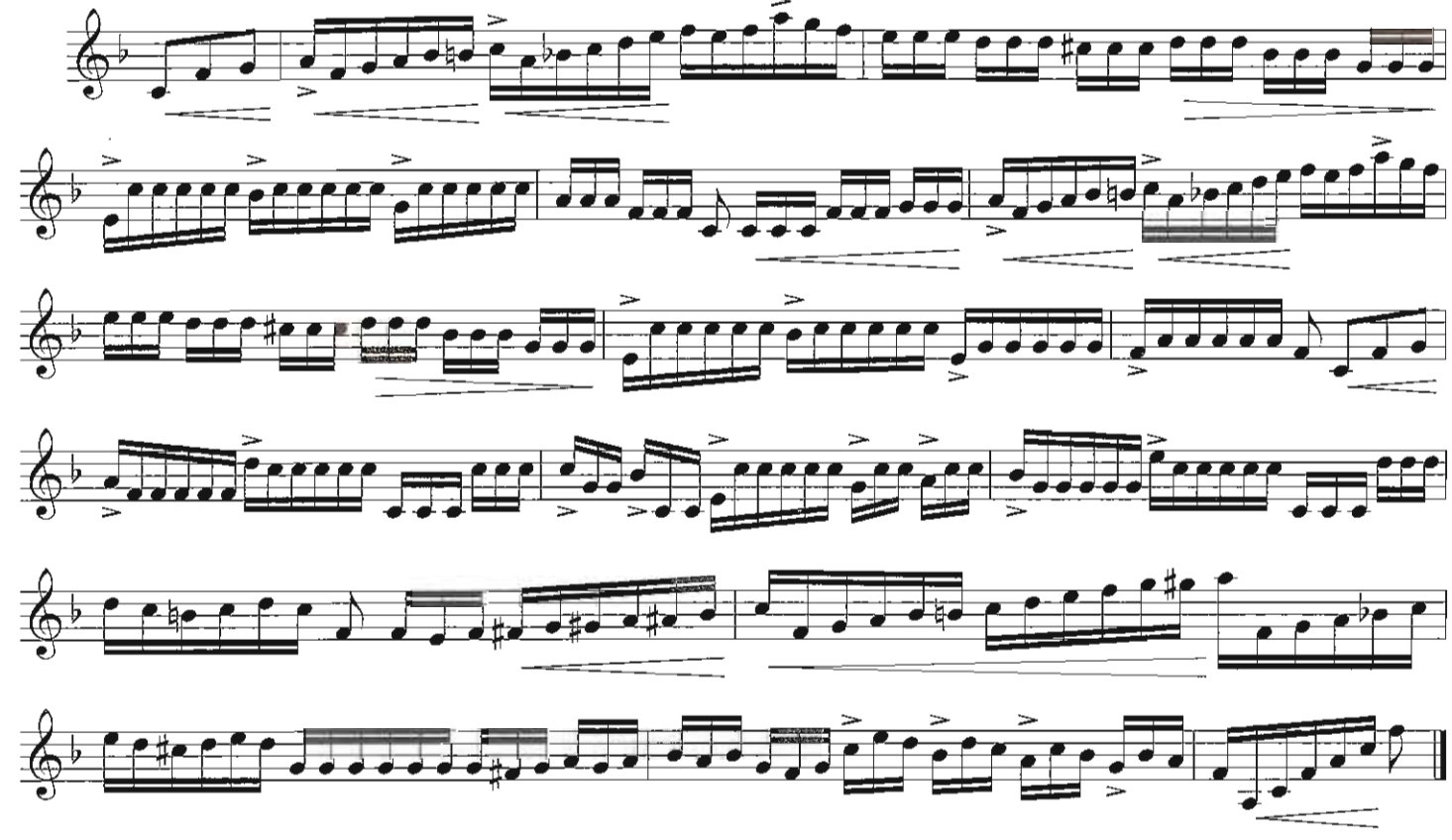


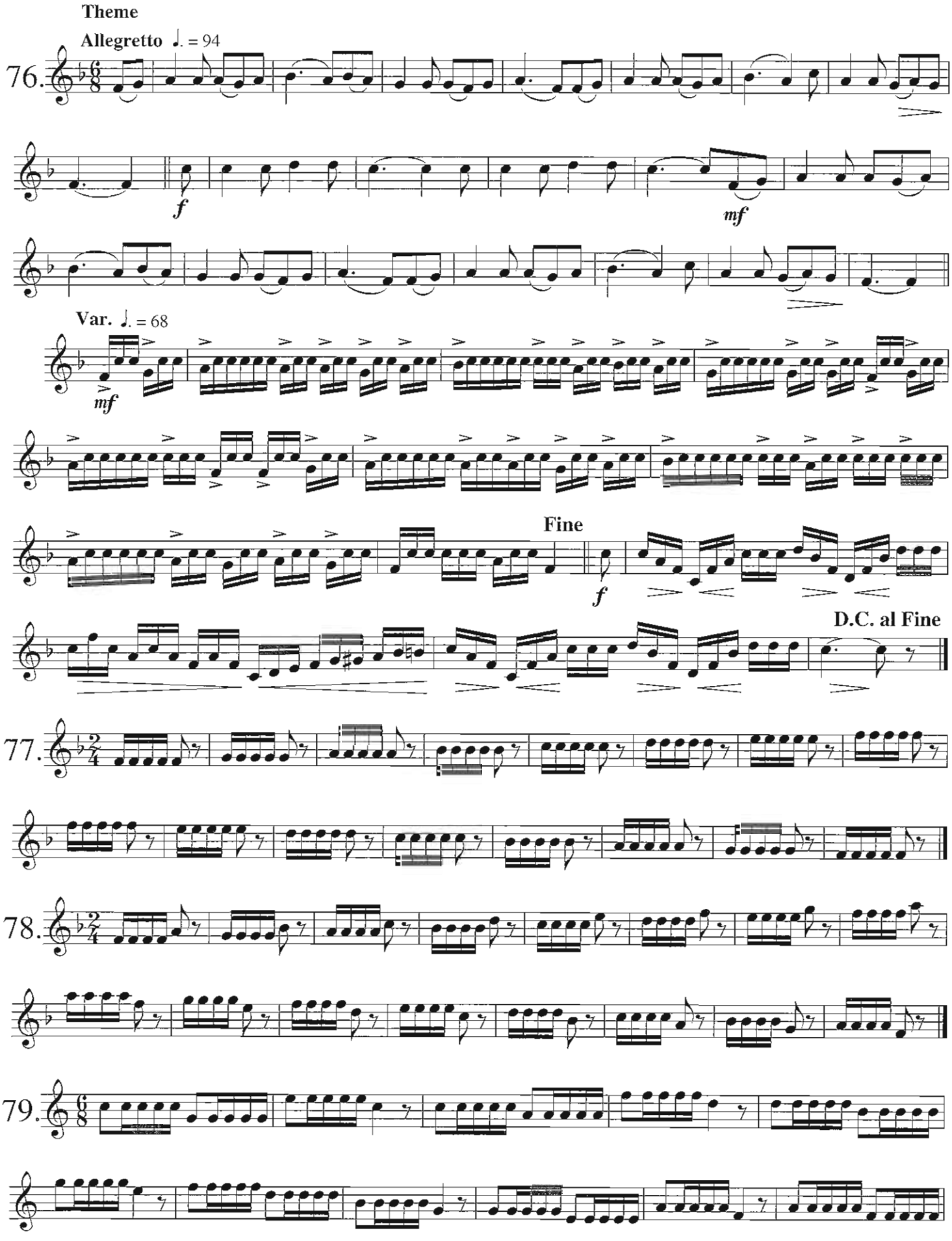


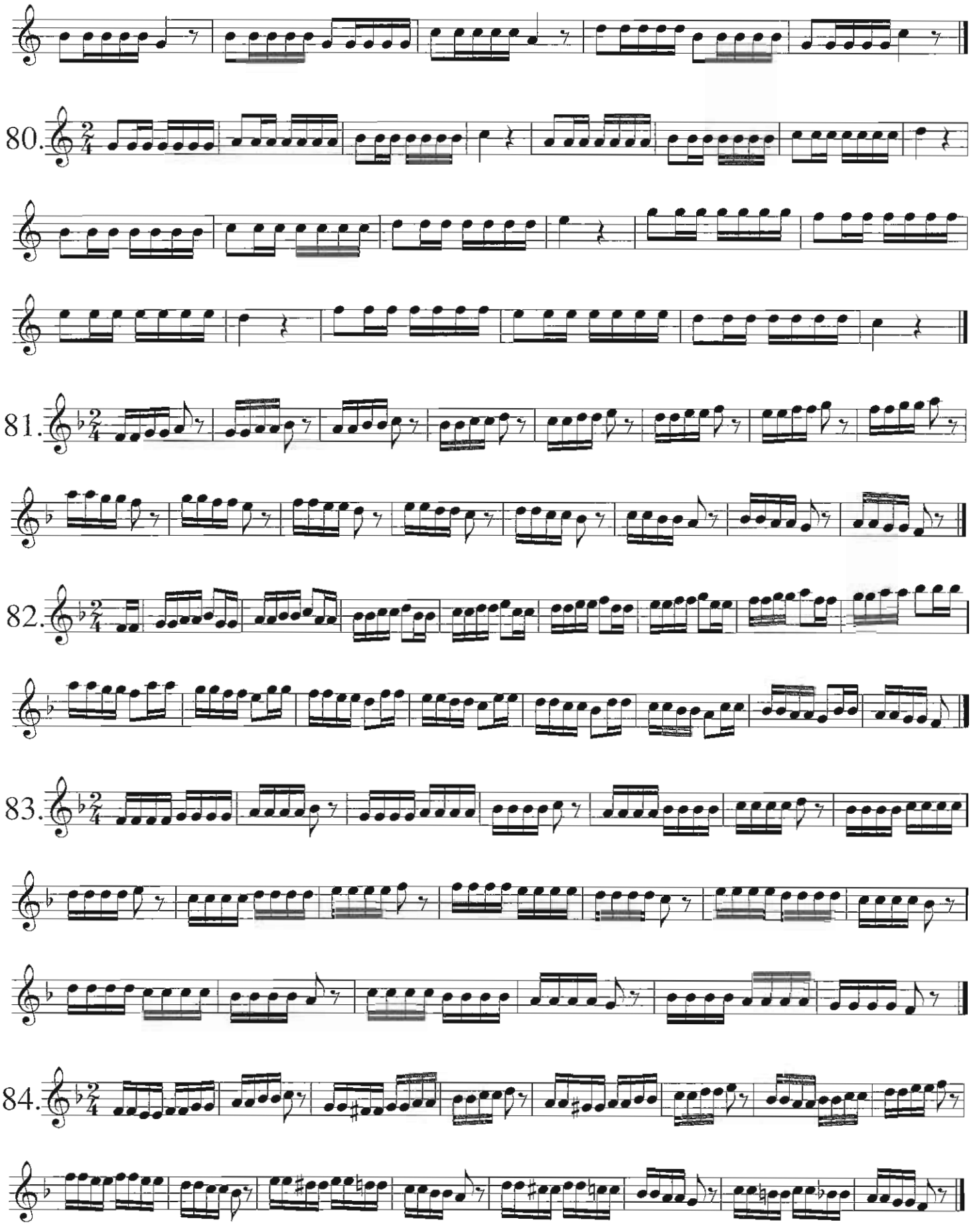
Theme
Allegro ♩ = 72



Var. ♩ = 80




Theme
Allegretto ♩. = 94
76.
f
mf
Var. ♩. = 68
mf
Fine
f
D.C. al Fine
77.
78.
79.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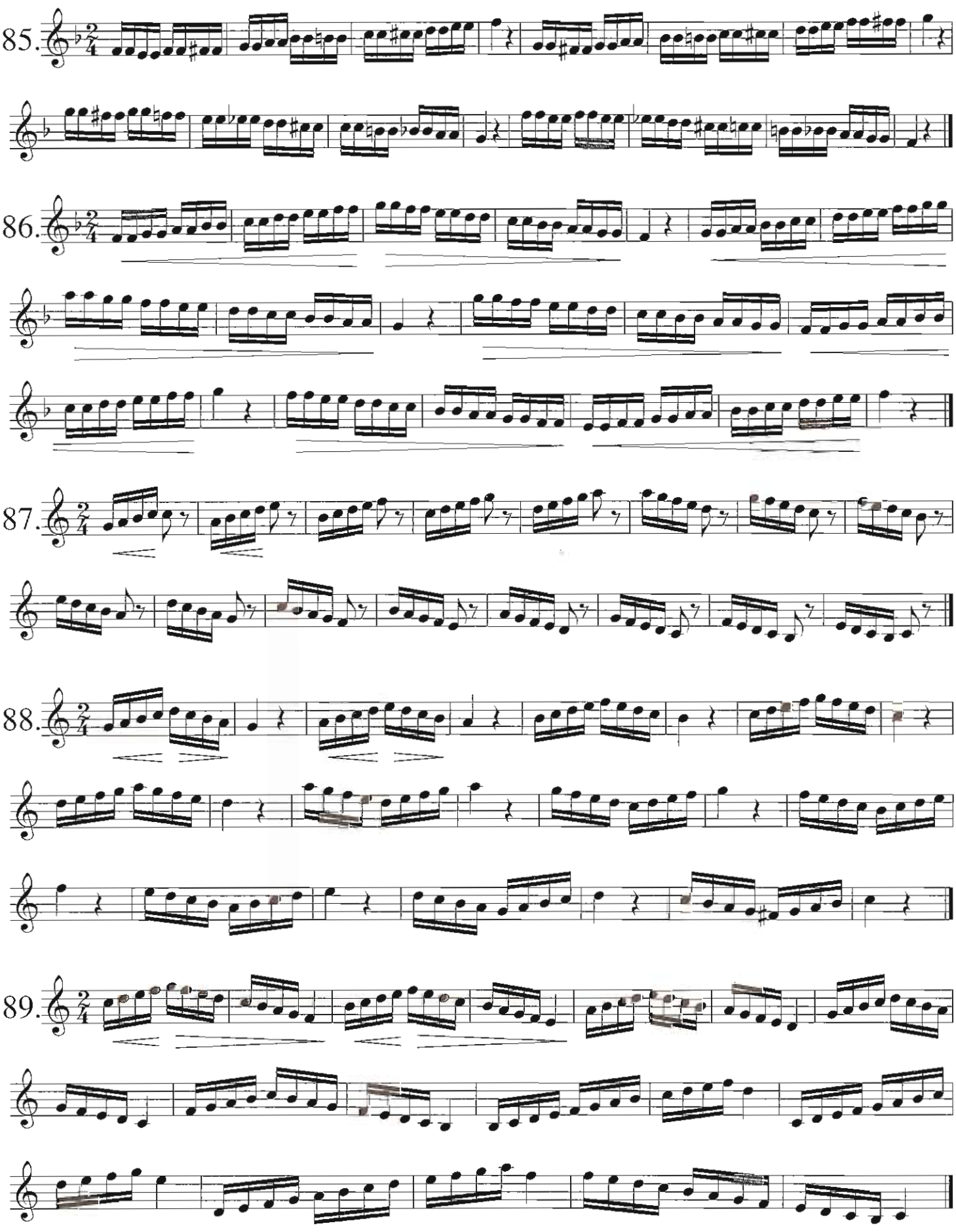
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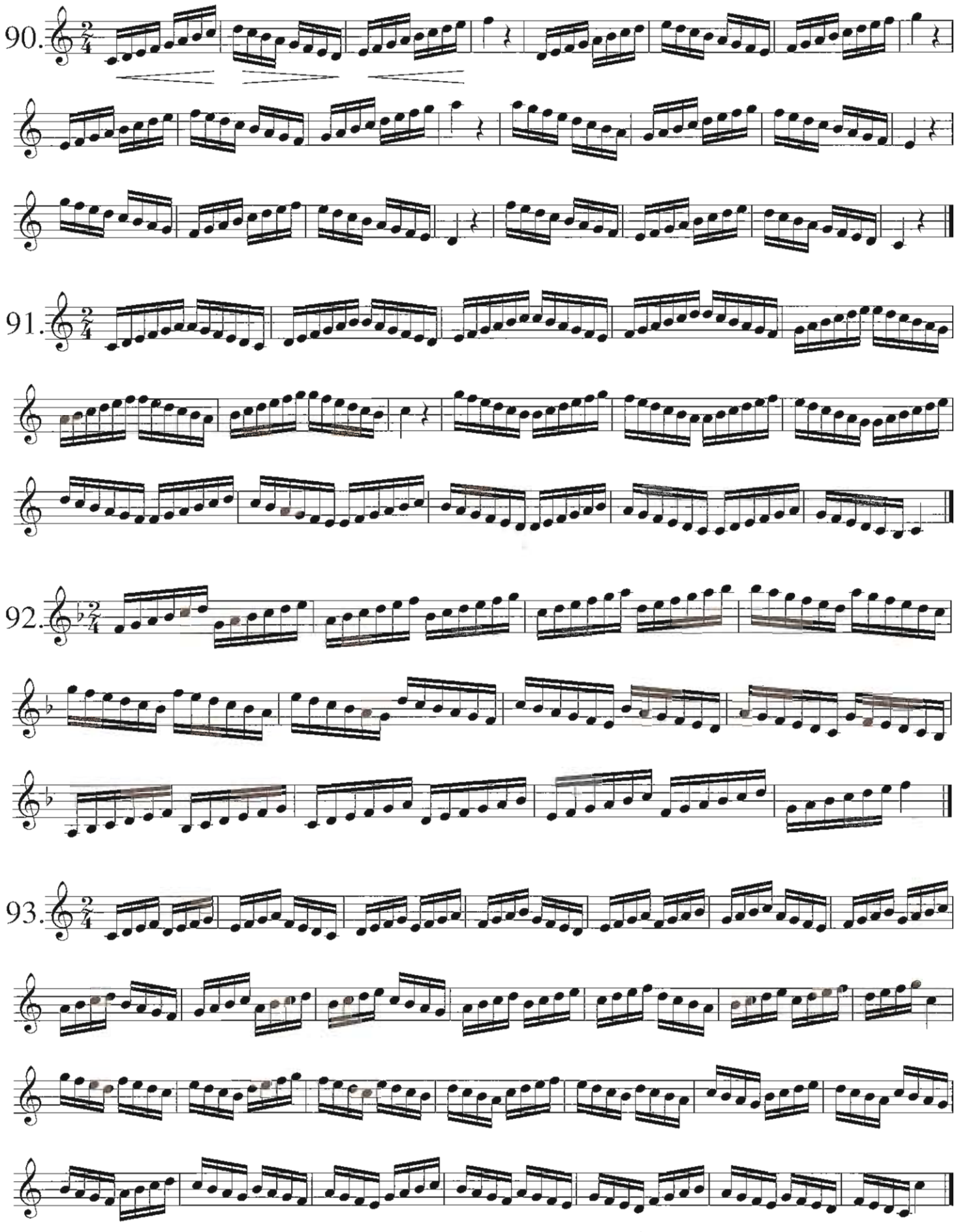
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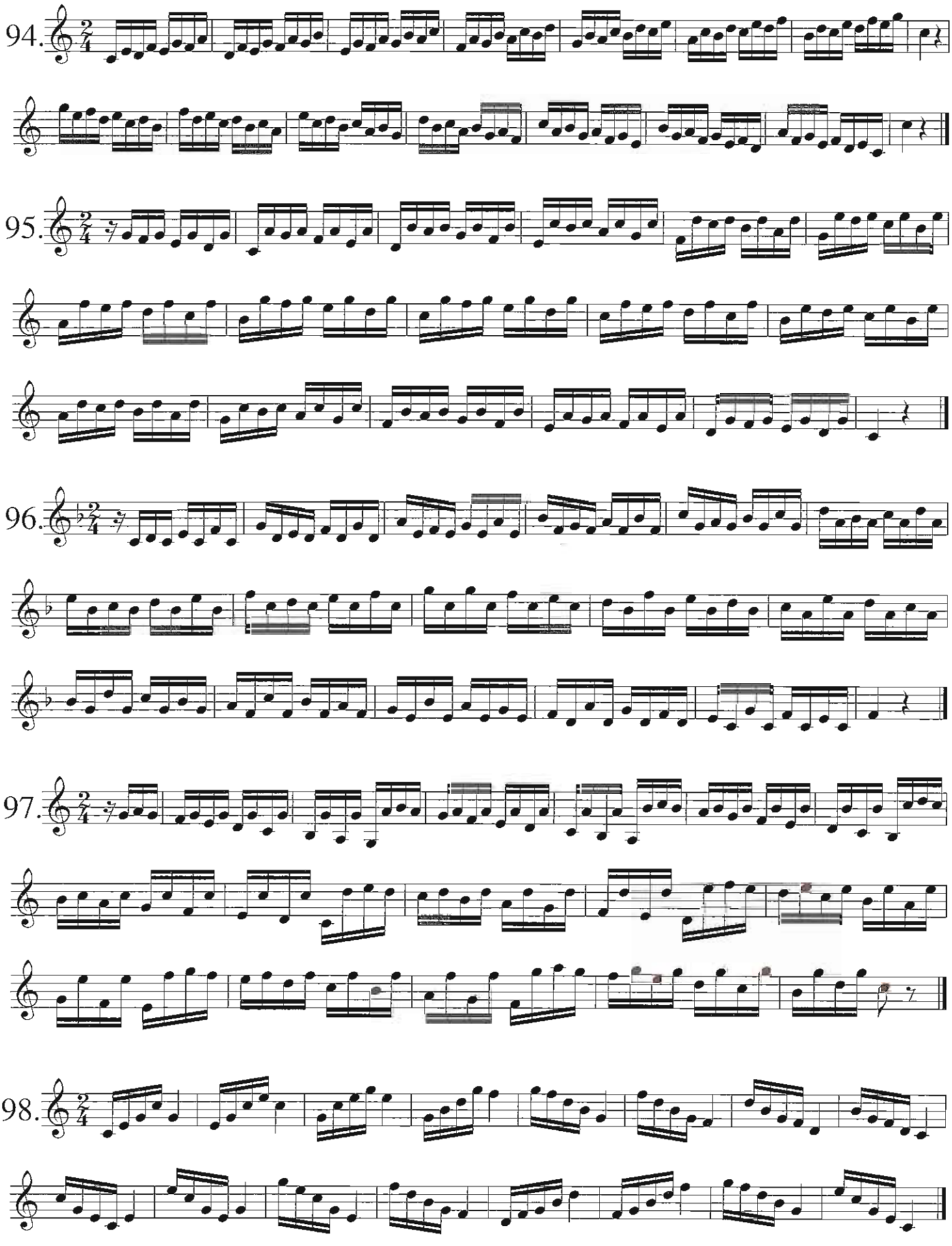
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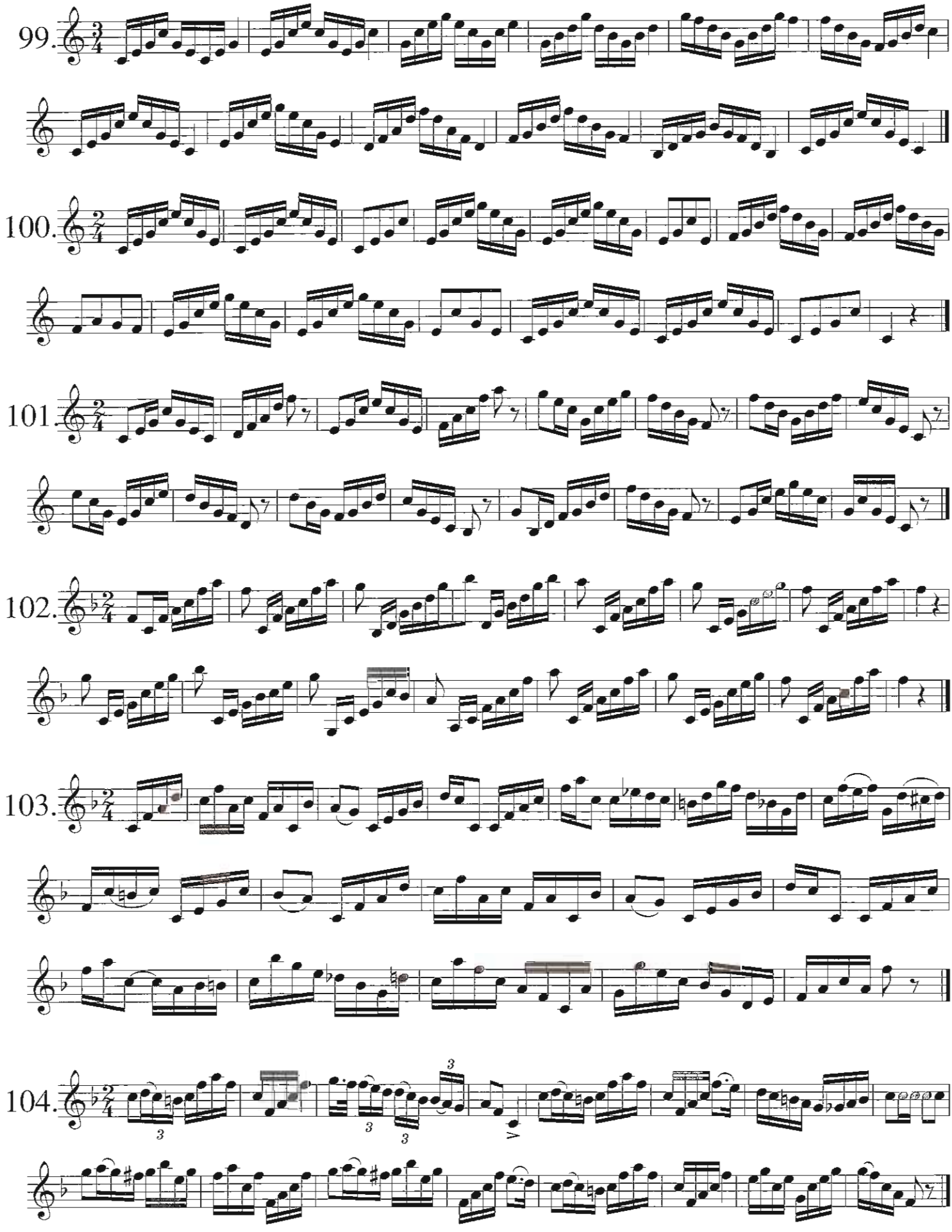
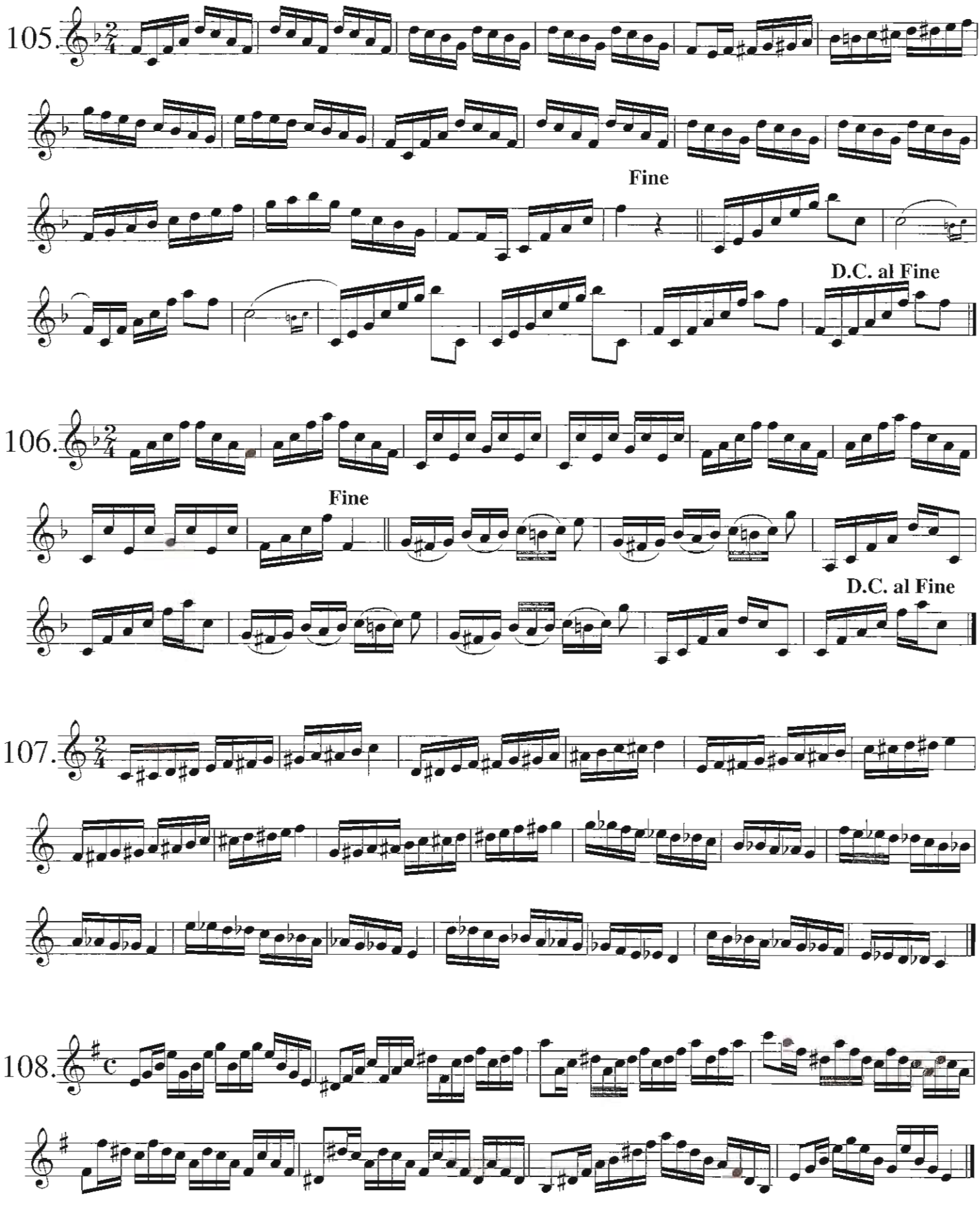
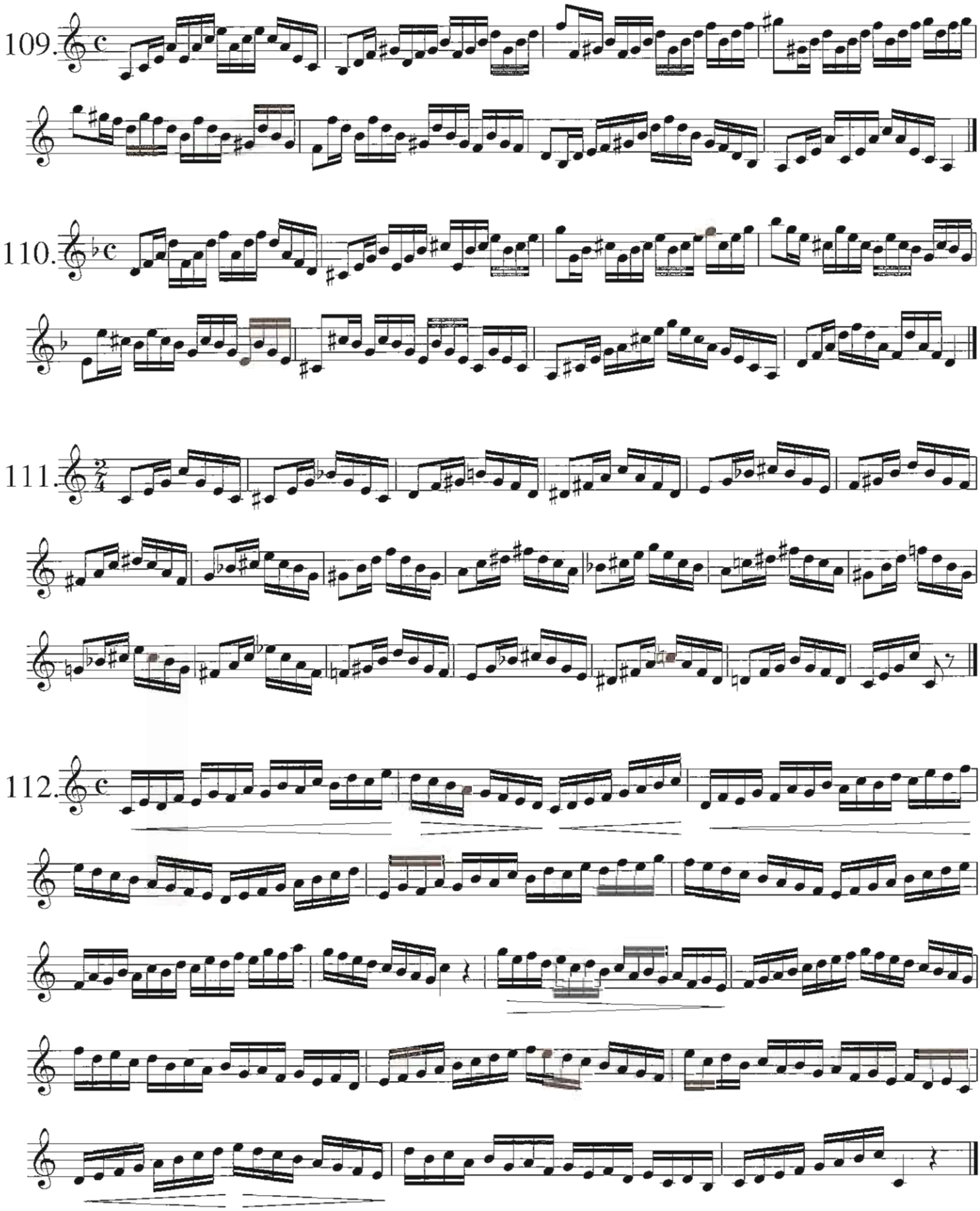
98.


99.
100.
101.
102.
103.
104.


105.
Fine
D.C. al Fine
106.
Fine
D.C. al Fine
107.
108.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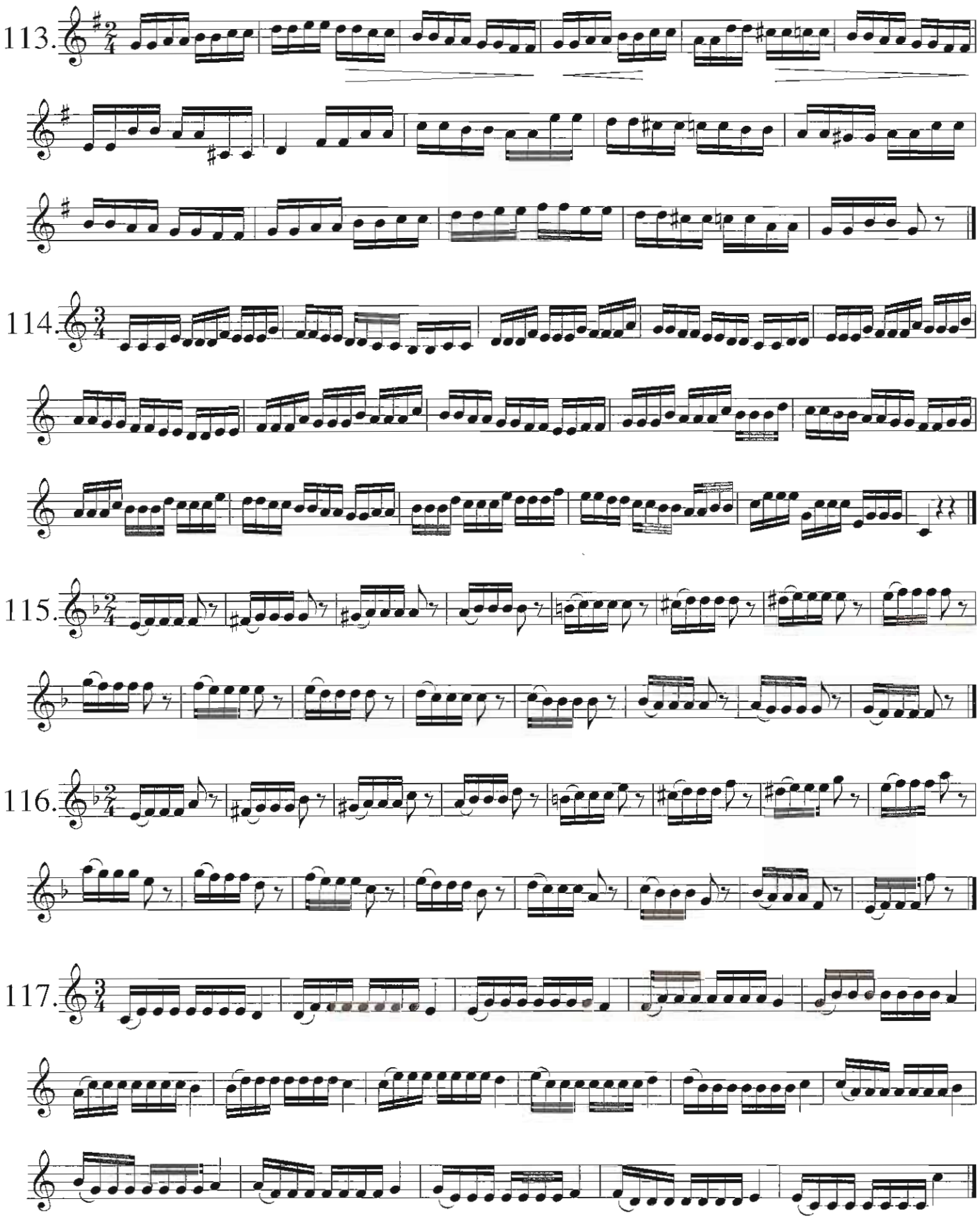
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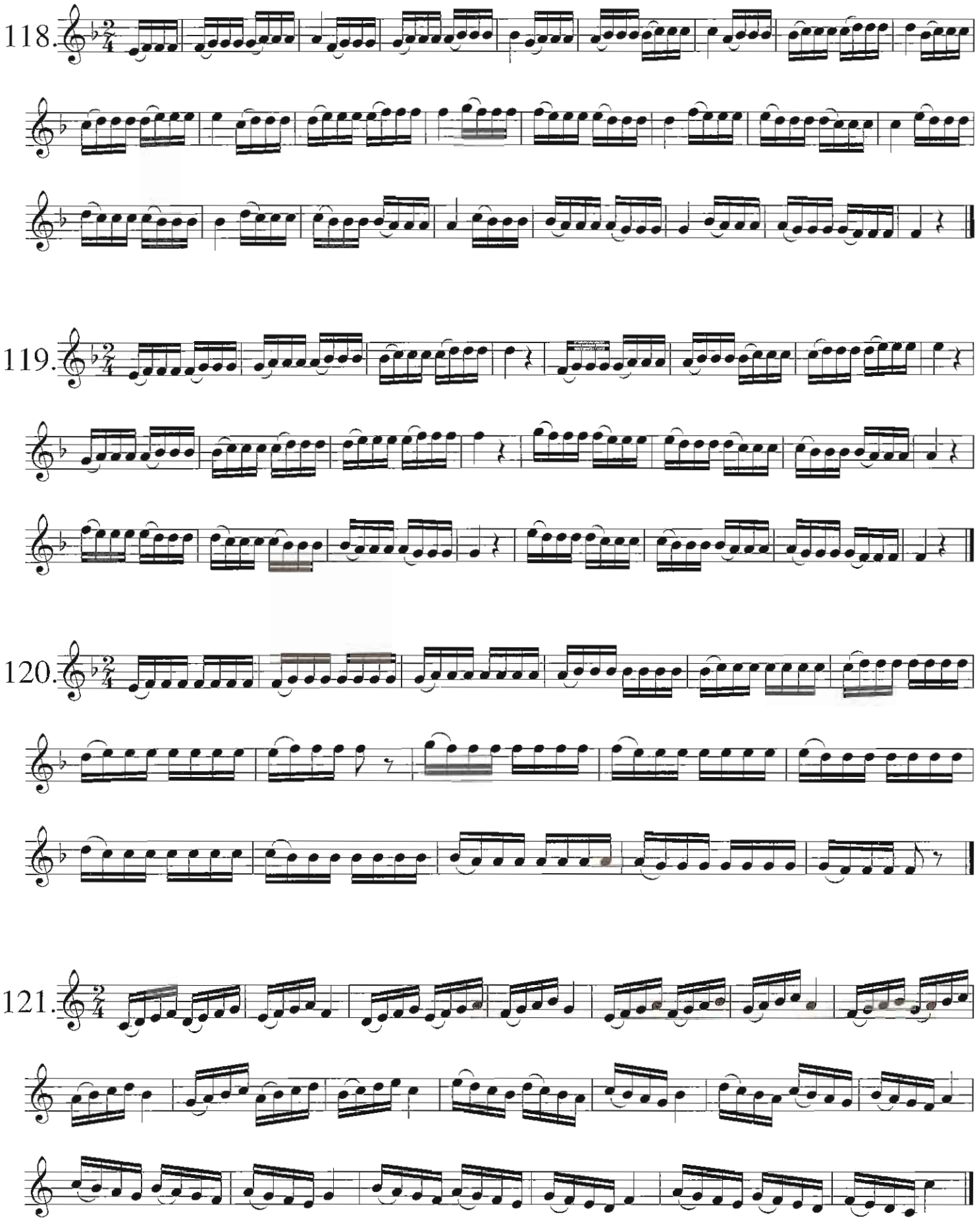
117.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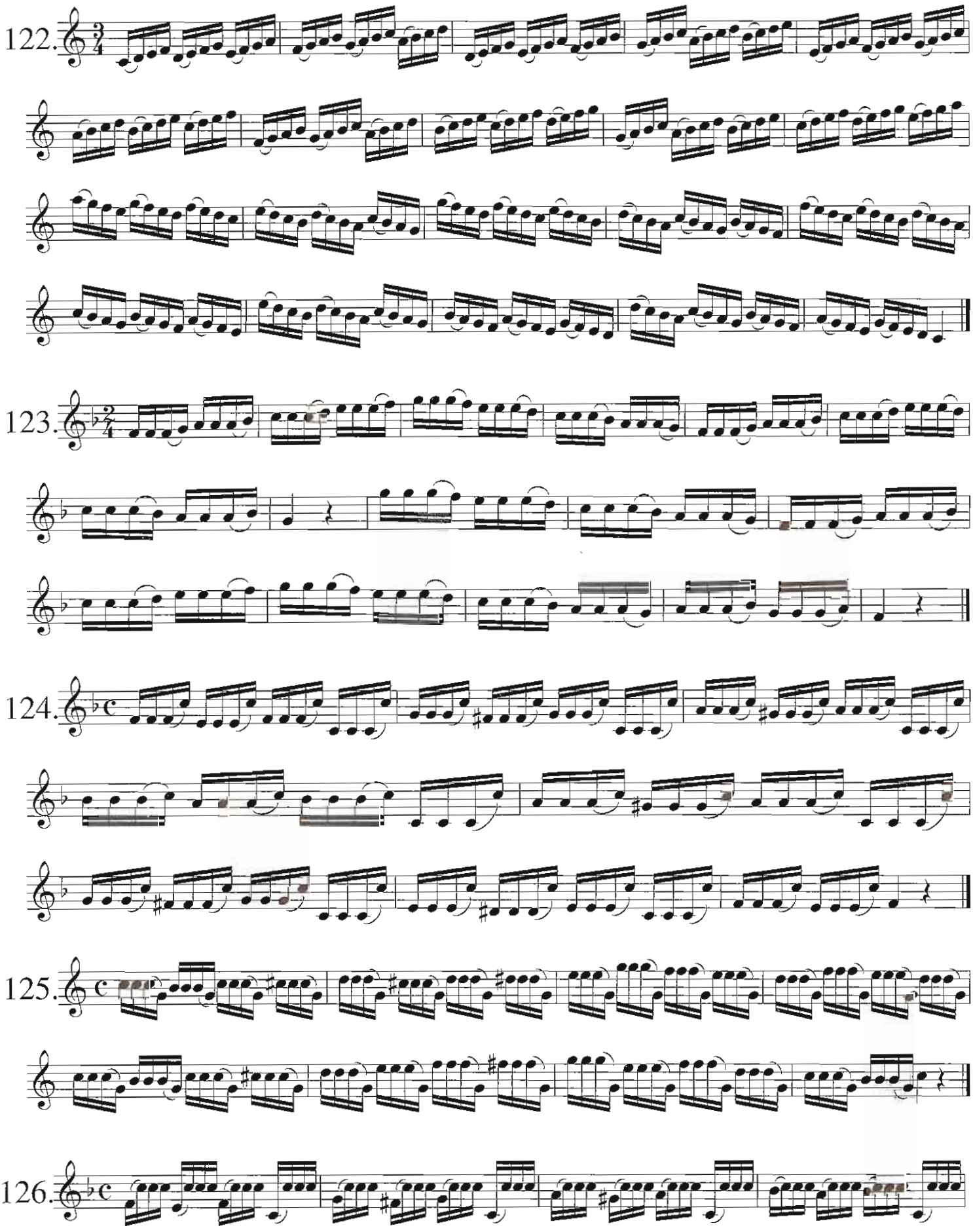
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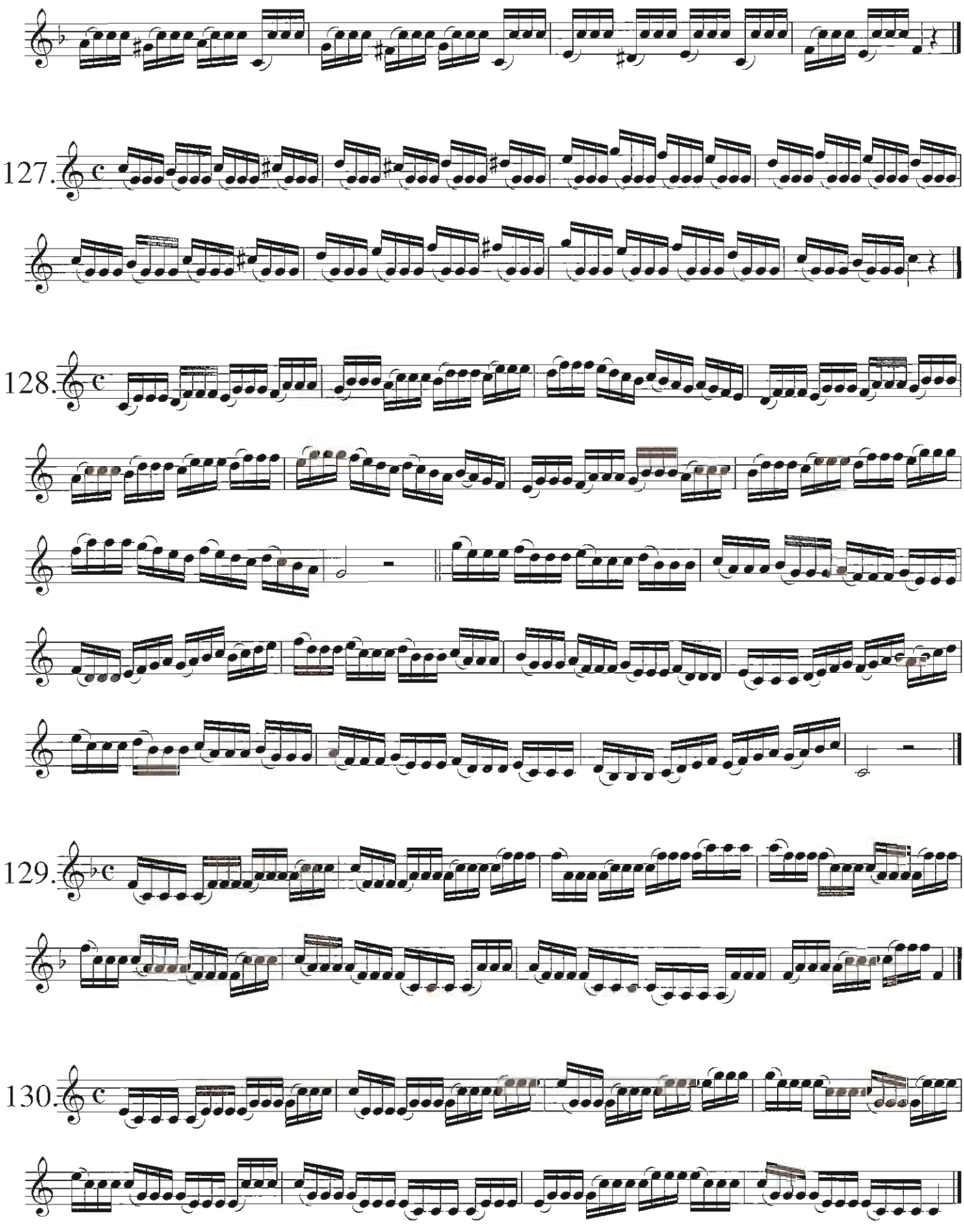
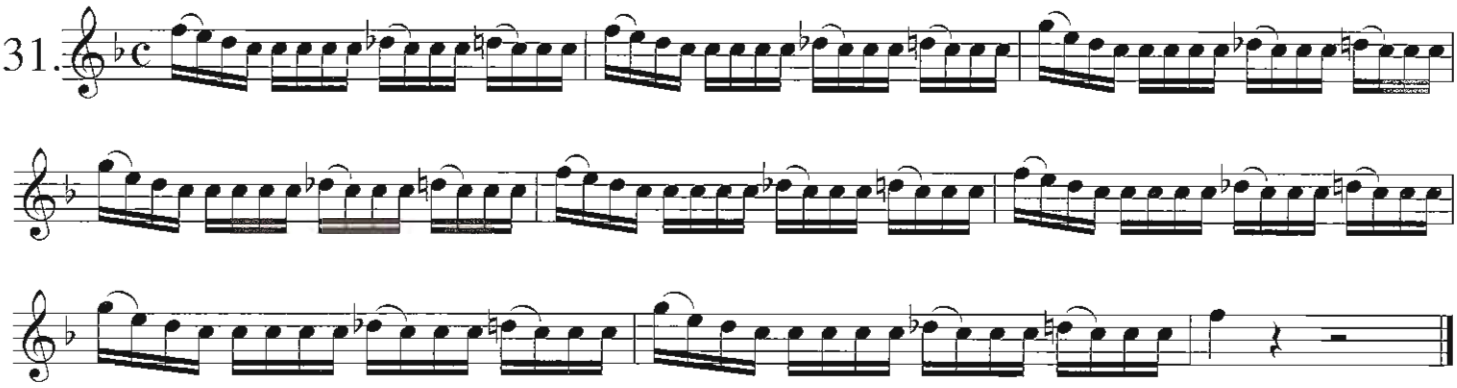
124.
125.
126.


127.
128.
129.
130.

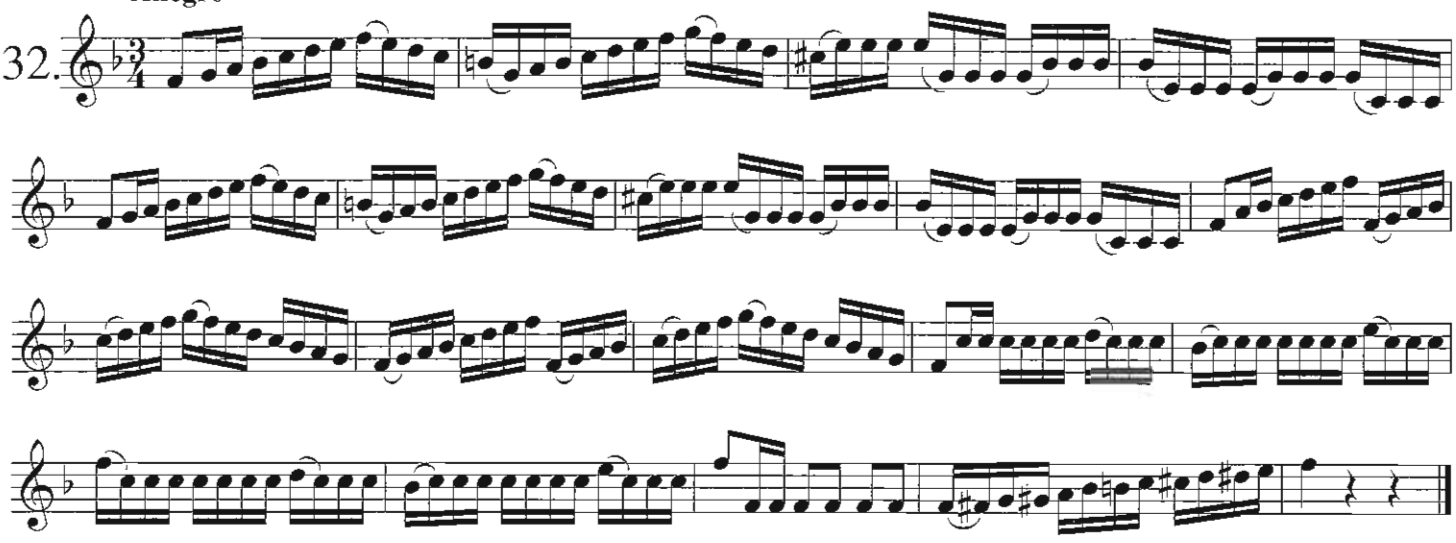
Allegro

131.



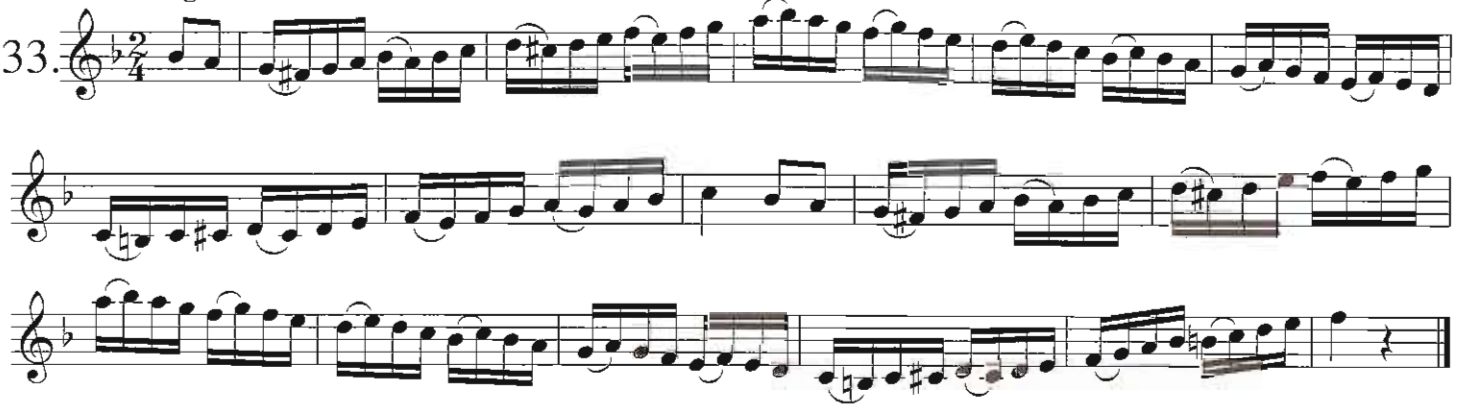
Allegro

132.



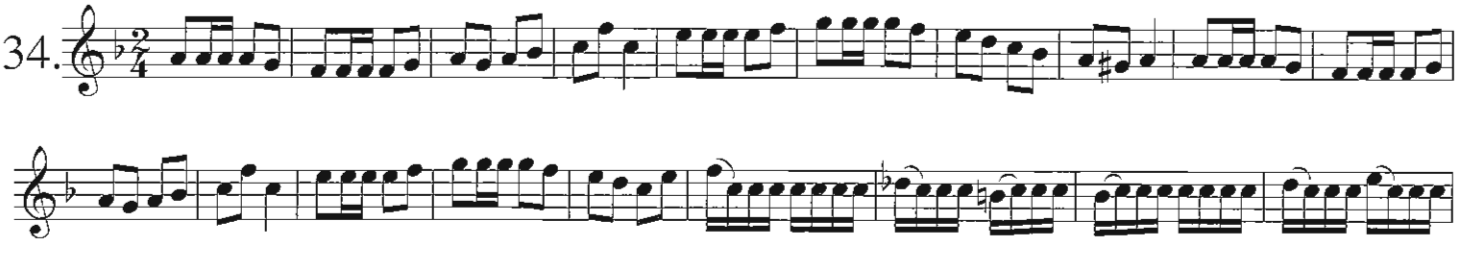
Allegro

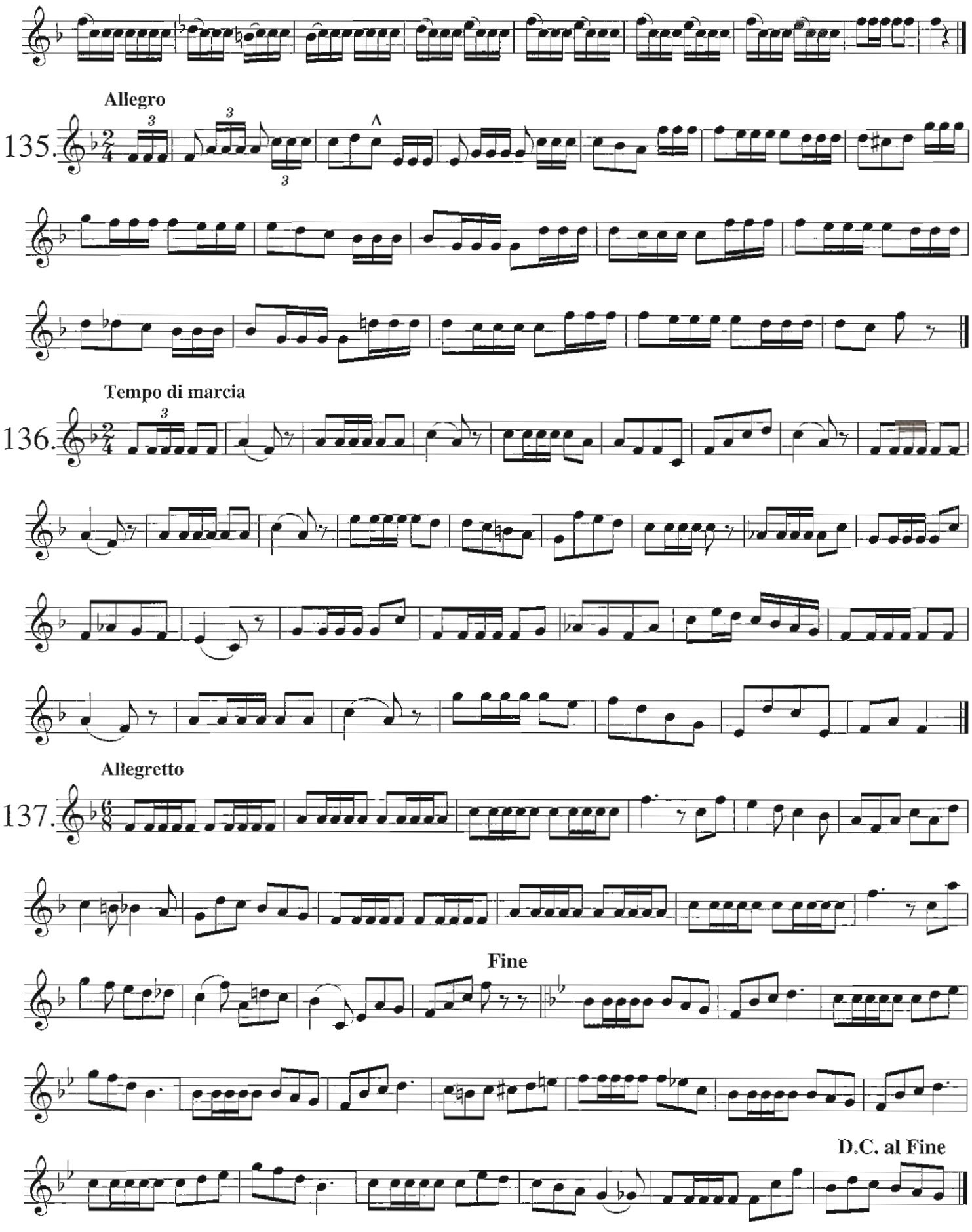
133.

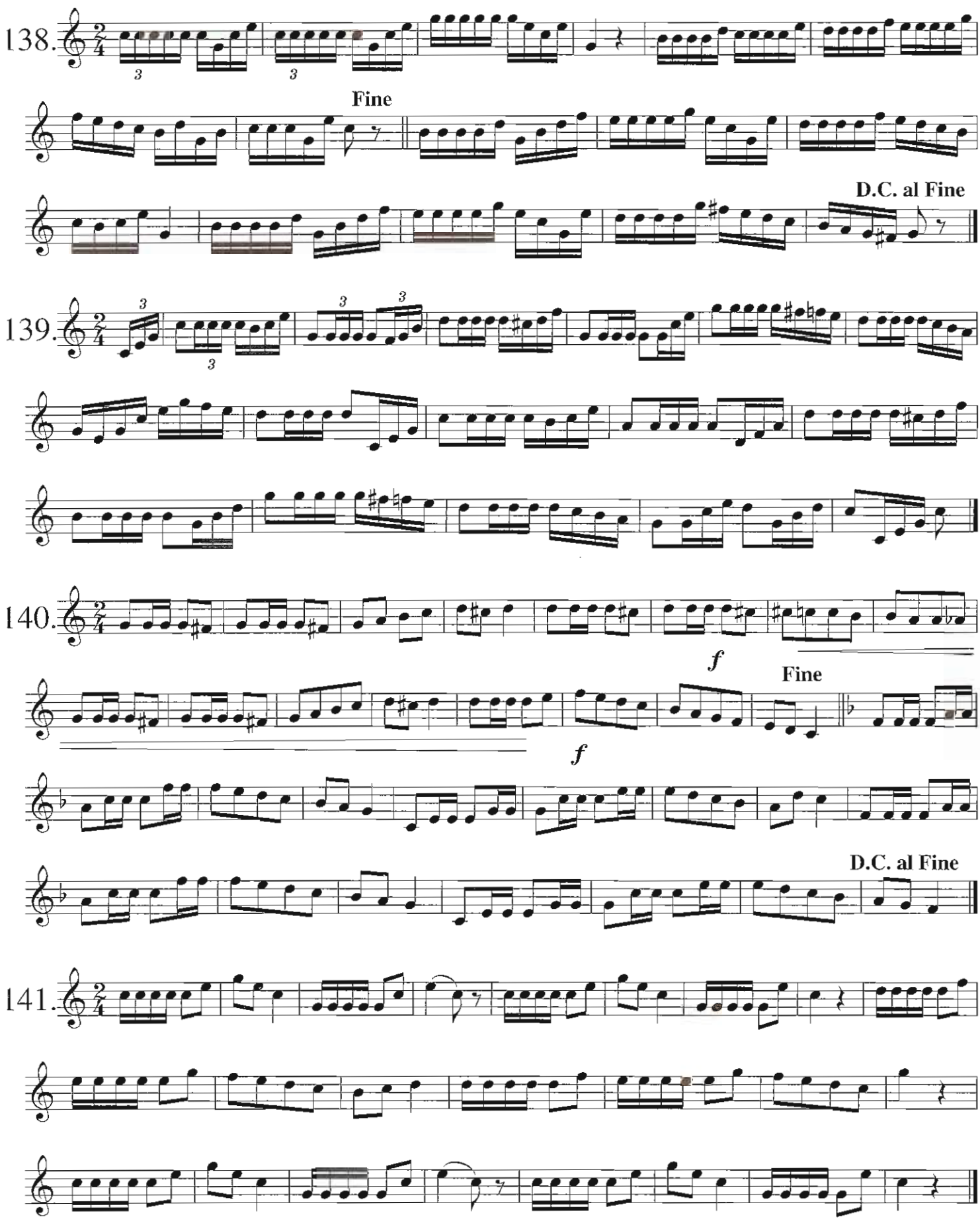


Presto

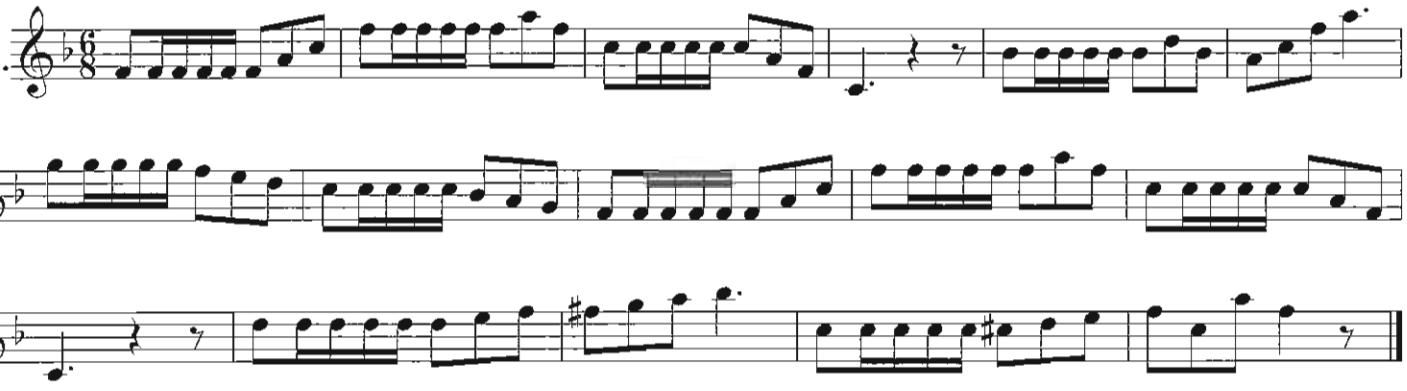
134.




Allegro
135.
Tempo di marcia
136.
Allegretto
137.
Fine
D.C. al Fine


138.
Fine
D.C. al Fine
139.
140.
f
Fine
f
D.C. al Fine
141.

142.



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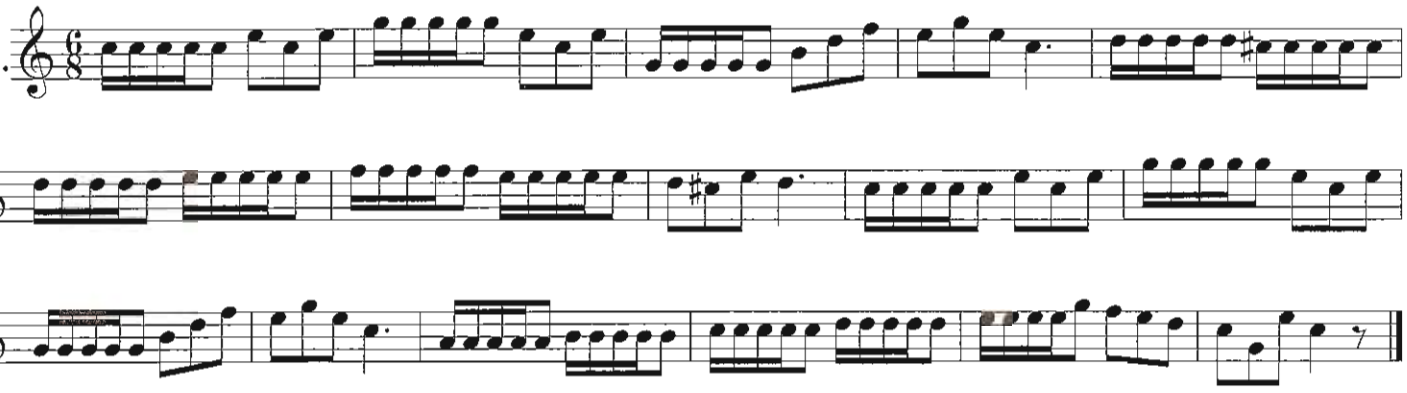

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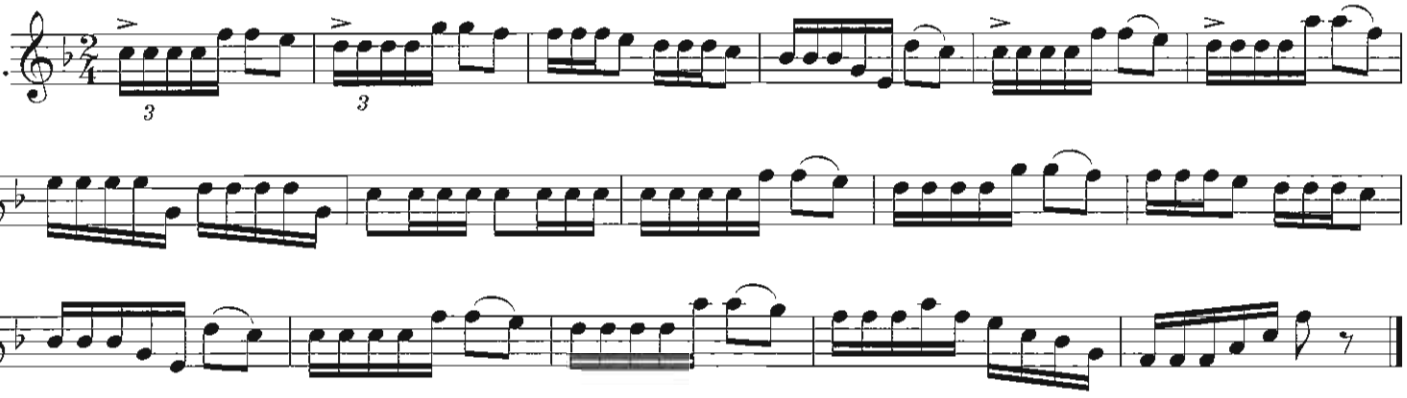

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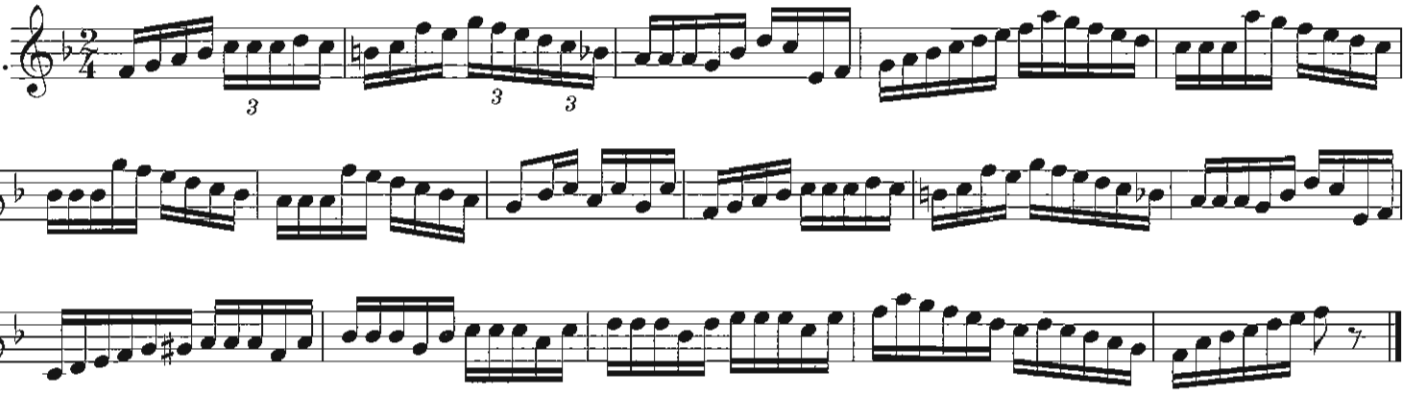


The Art of Phrasing

150 Classic and Popular Melodies

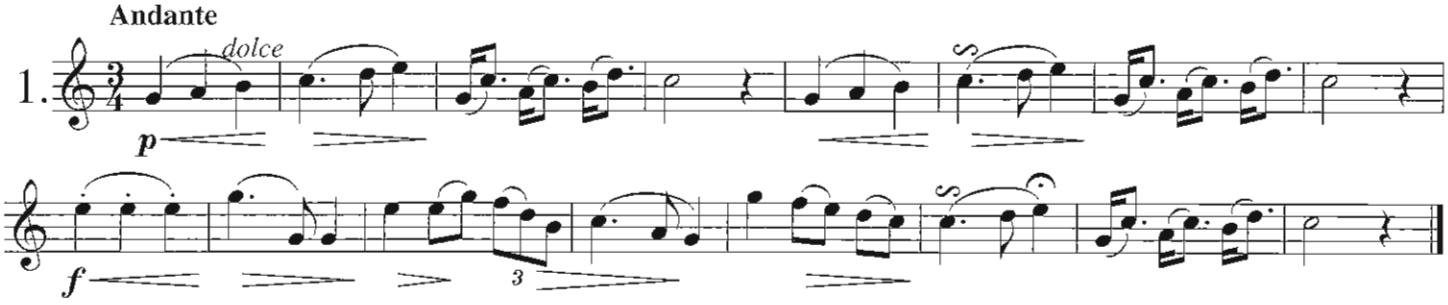
Arranged by Arban

Professor of the Imperial Conservatory of Music

Nothing is more important in the art of music than musicality. No facet of performing musically is more important than beautiful phrasing. Pyrotechnic, speed and flash are meaningless without emotion and musicality. Everything you play from this moment forward should be played with beautiful phrasing. Technique should be developed as a tool to express yourself musically. For this fundamental reason, Arban included the collection of beautiful melodies on pages 210 – 279 of his *Method*.

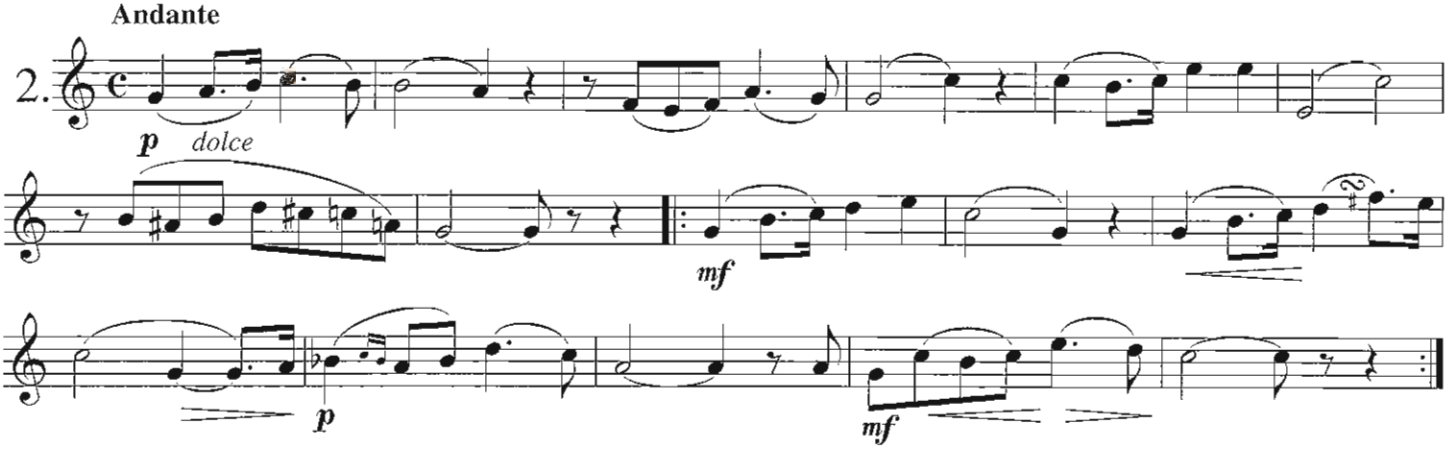
The famous melodies in the *Art of Phrasing* section were written by a myriad of composers and include music from various operas. Minimum dynamic and tempo markings are present. I believe Arban wanted to encourage the performer to freely add his/her interpretation of the music within certain tempo and dynamic parameters. You should feel free to experiment with phrasing and dynamics. Reach into your heart for inspiration even though this music may not be familiar to you. Learn to automatically apply the colors of vibrato (where applicable), nuance and unmarked dynamics every time you play. — *A. Vizzutti*

ROBIN ADAIR

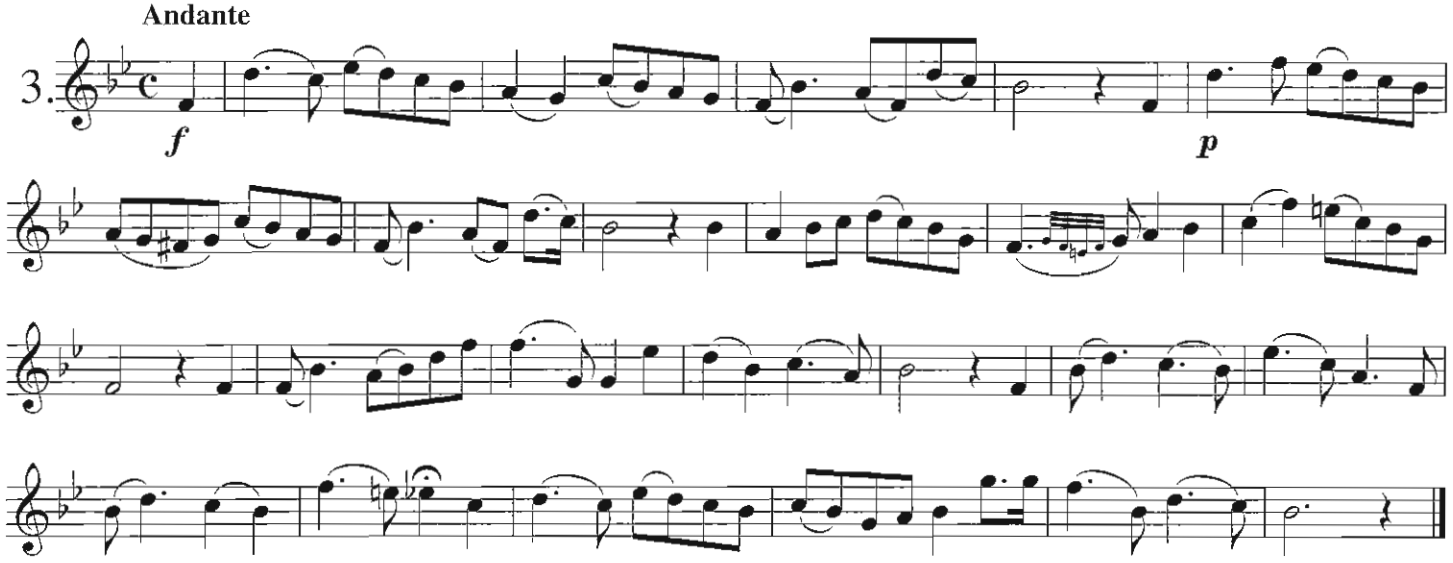


LOVING, I THINK OF THEE

Krebs

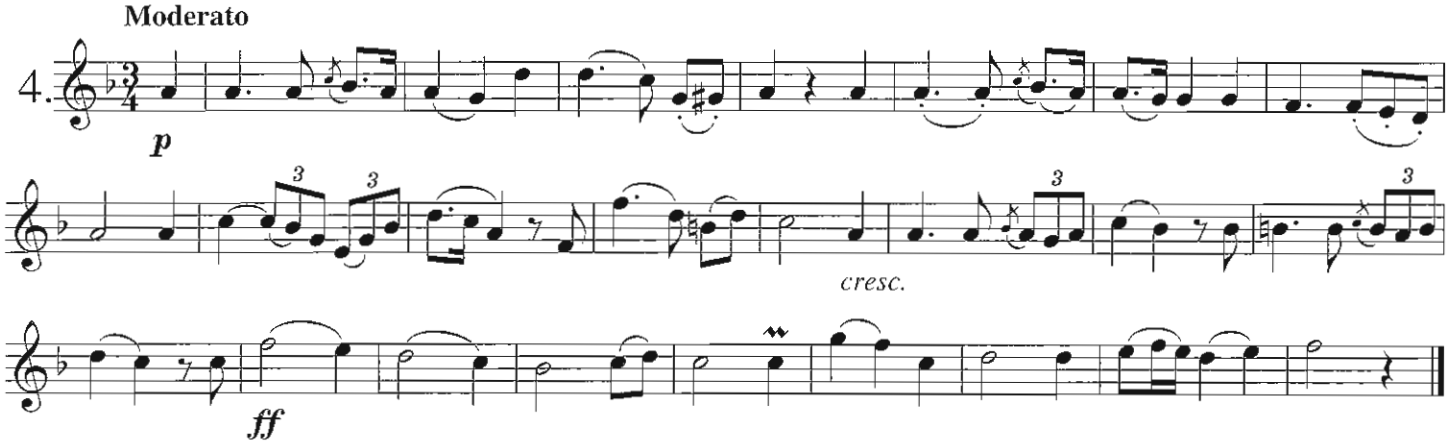


MY PRETTY JANE

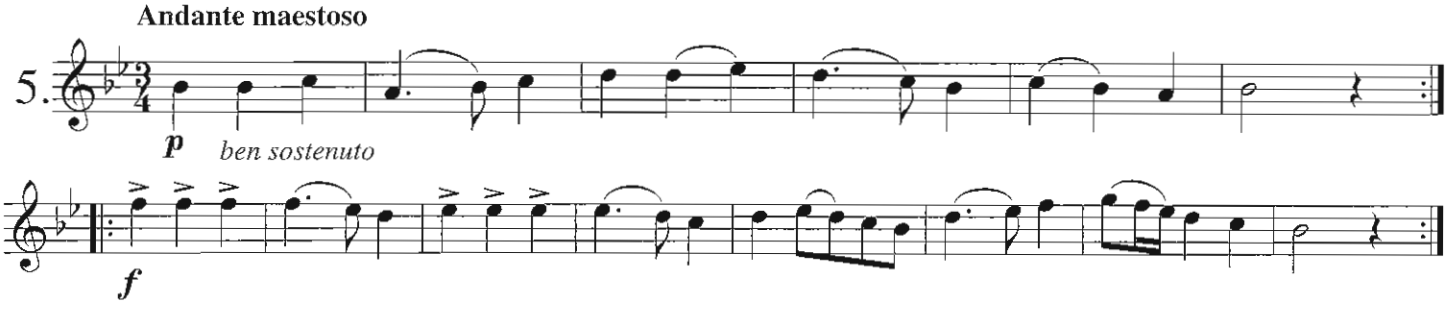


HOW FAIR THOU ART

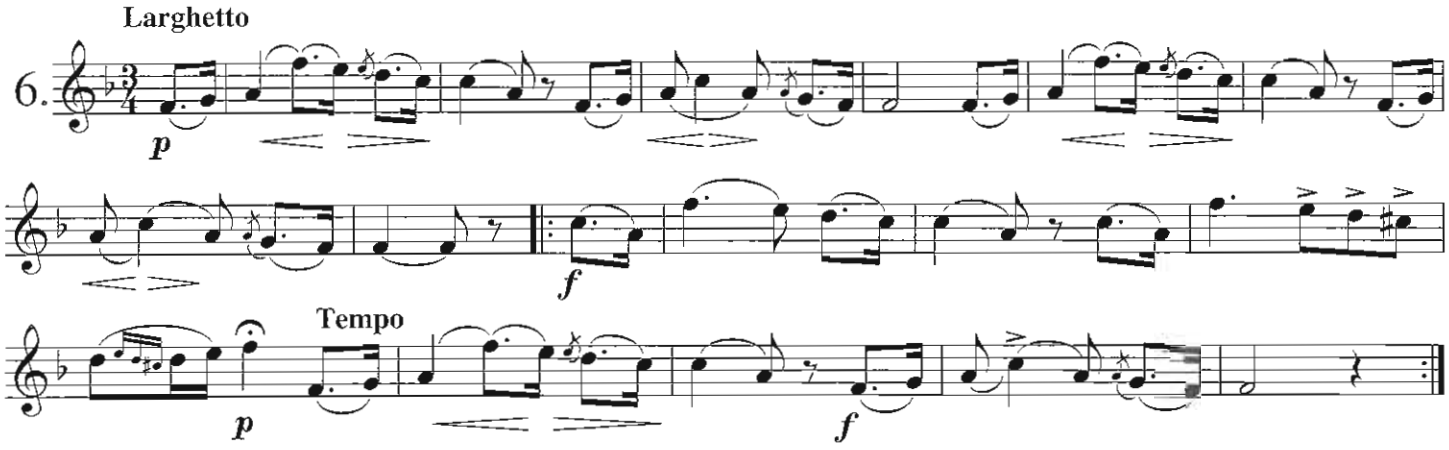
H. Weidt



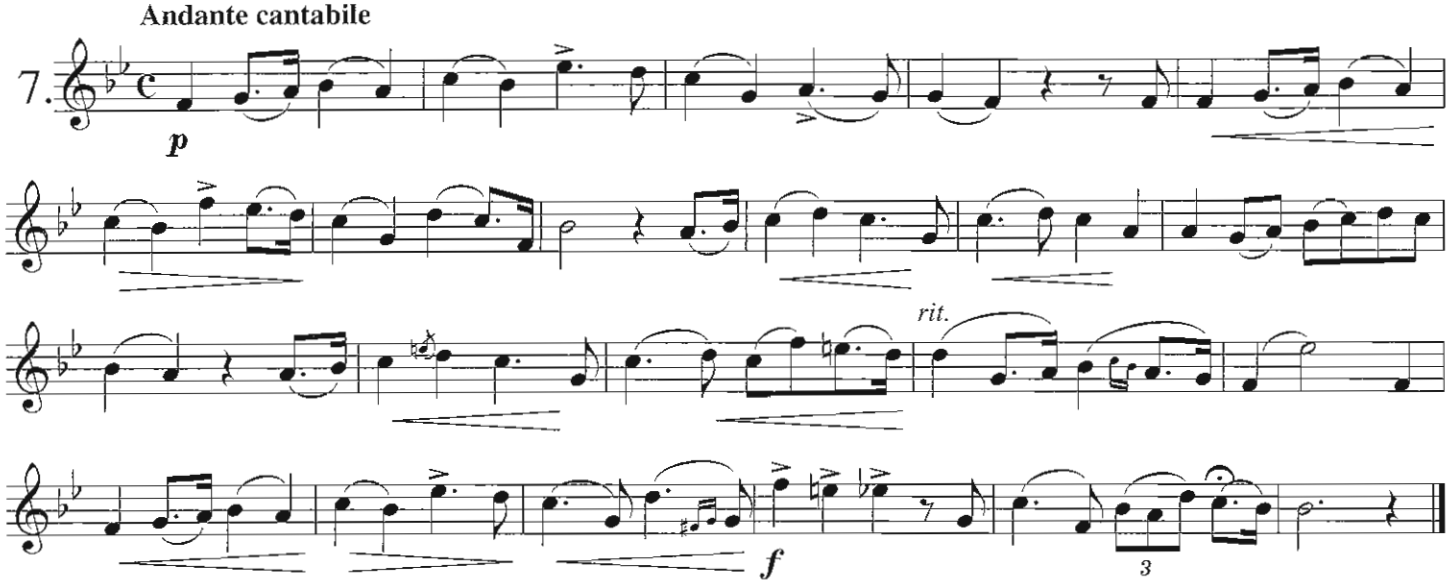
AMERICA



LAST ROSE OF SUMMER

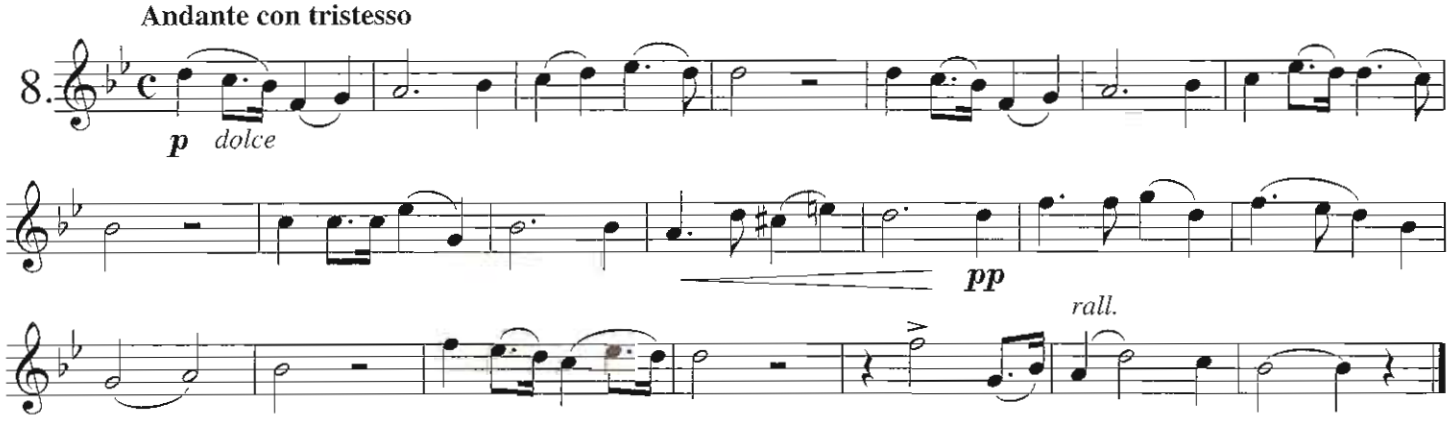


MY OWN, MY GUIDING STAR



WHY DO I WEEP FOR THEE?

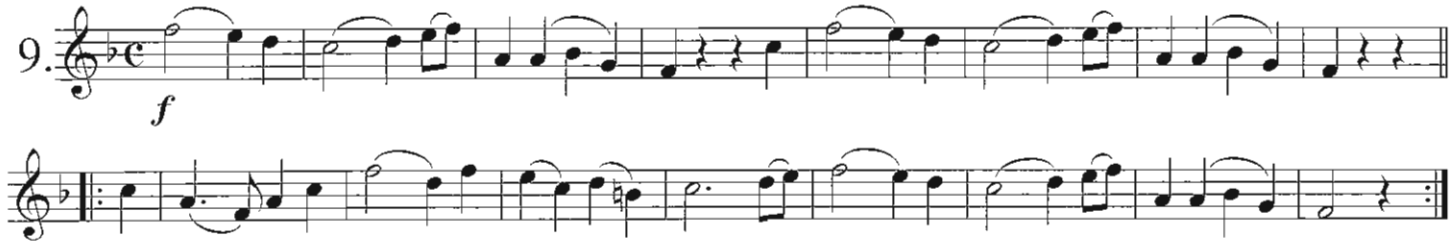
W. V. Wallace



BLUE BELLS OF SCOTLAND

Allegro moderato

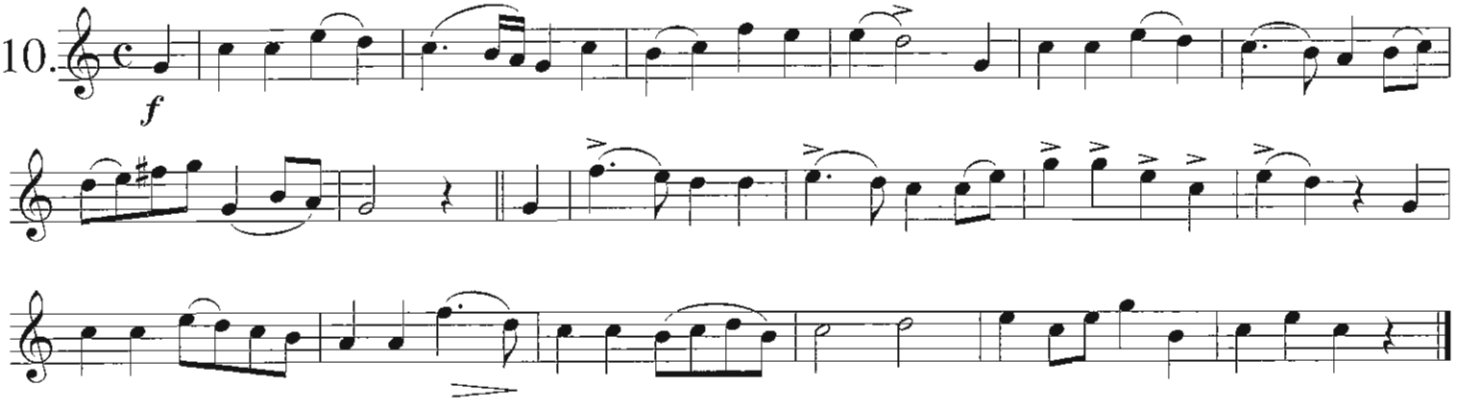
9.



DUTCH AIR

Maestoso

10.

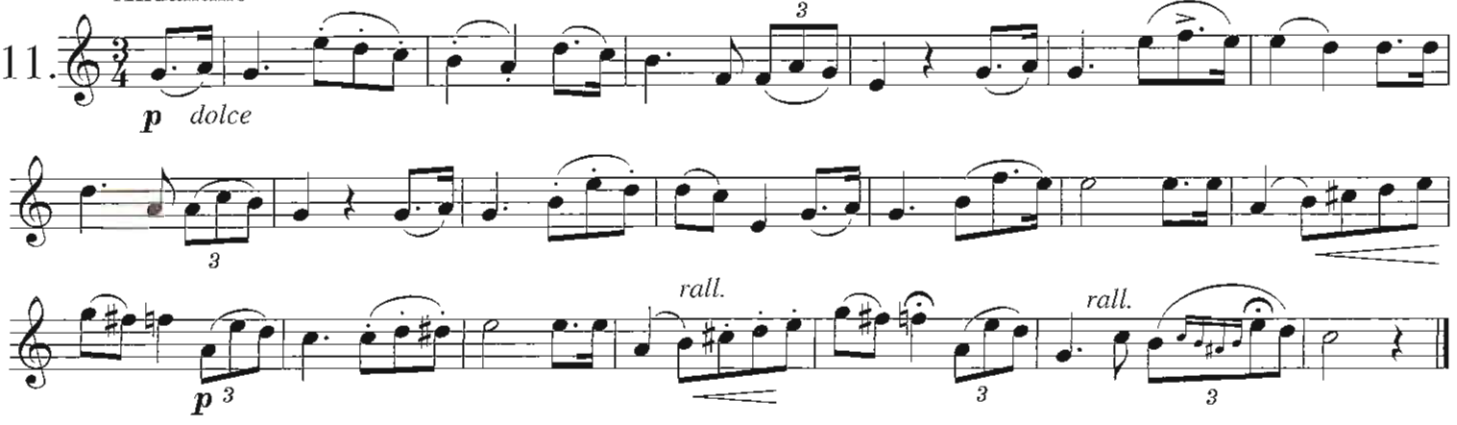


NOW THE SWALLOWS ARE RETURNING

Fr. Abt.

Andantino

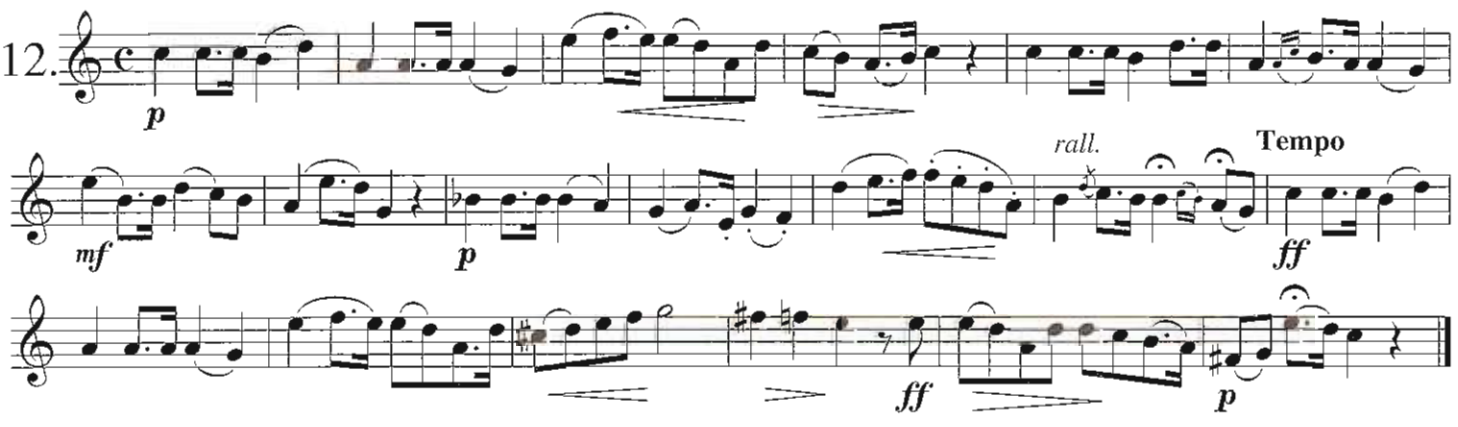
11.



WHO SHALL BE FAIREST?

Andante

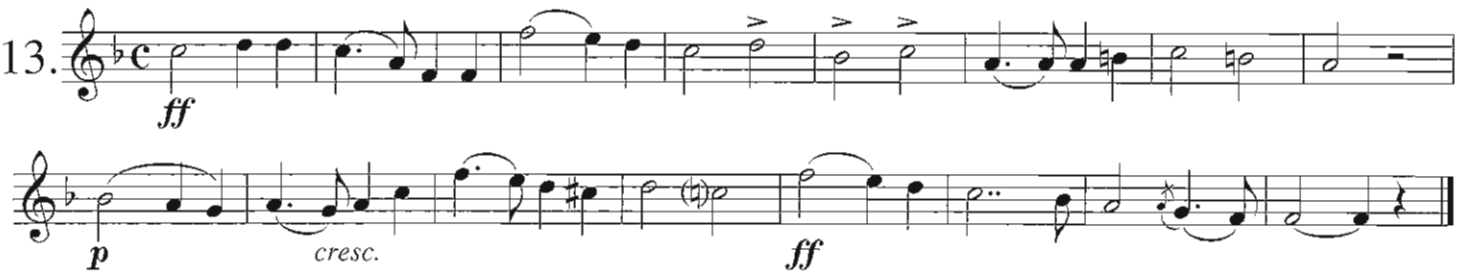
12.



RUSSIAN HYMN

Maestoso

13.

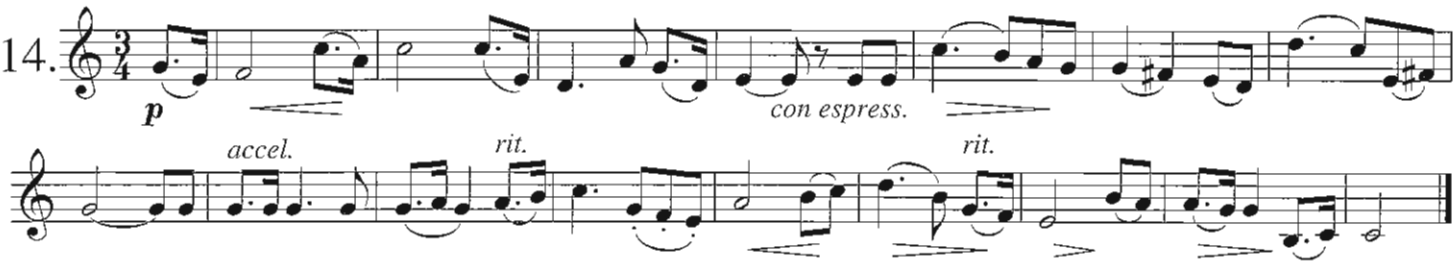


O, YE TEARS

Fr. Abt.

Andante

14.

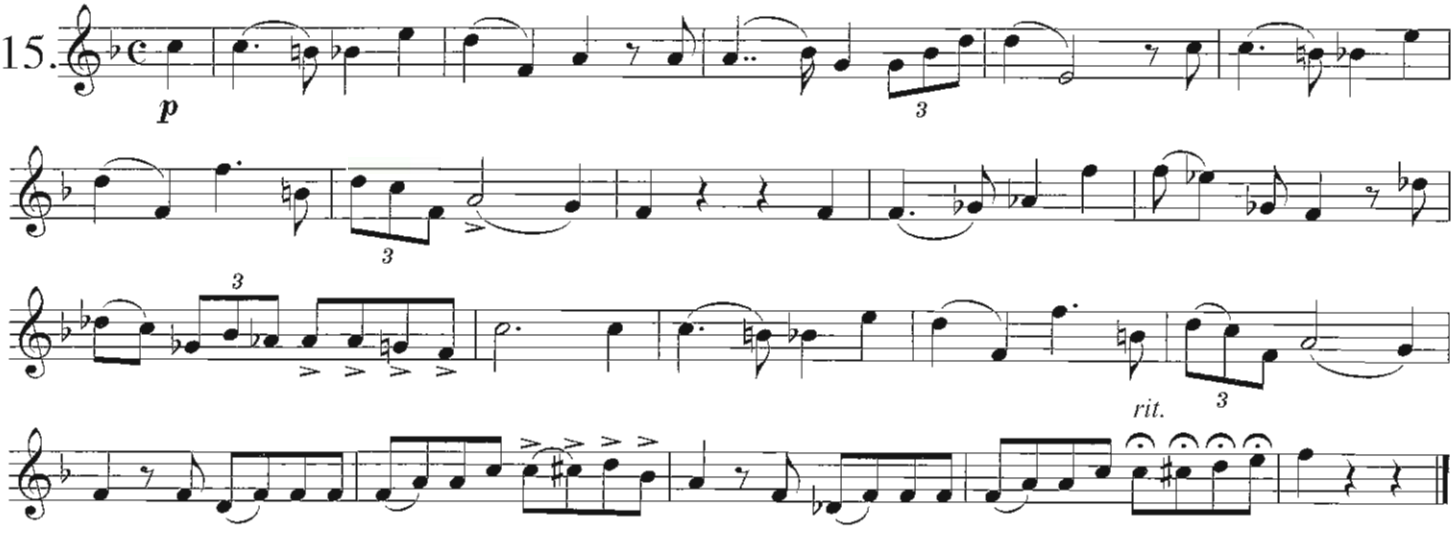


PURITAN'S DAUGHTER

Balfe

Larghetto cantabile

15.

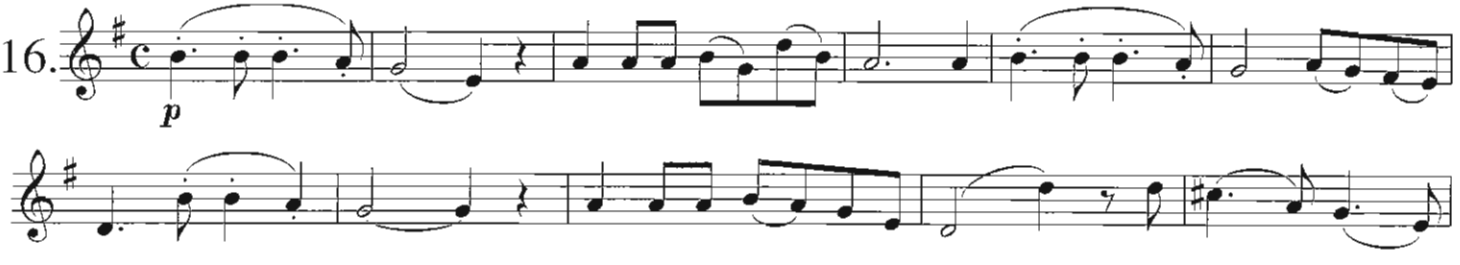


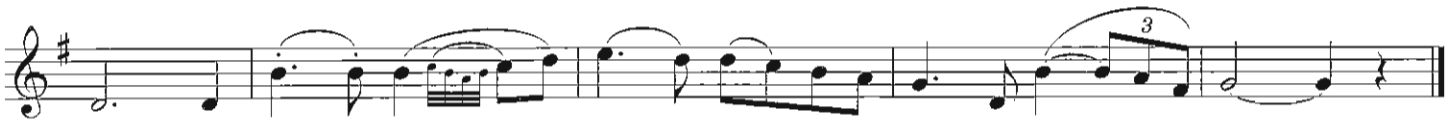
WOODMAN SPARE THAT TREE

H. Russell

Andante

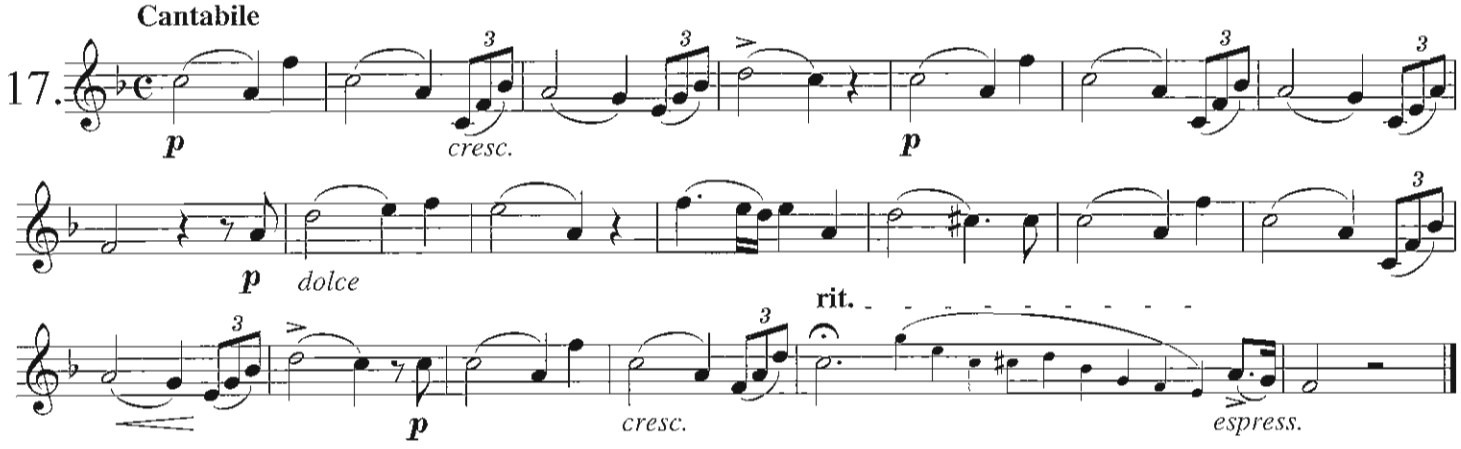
16.





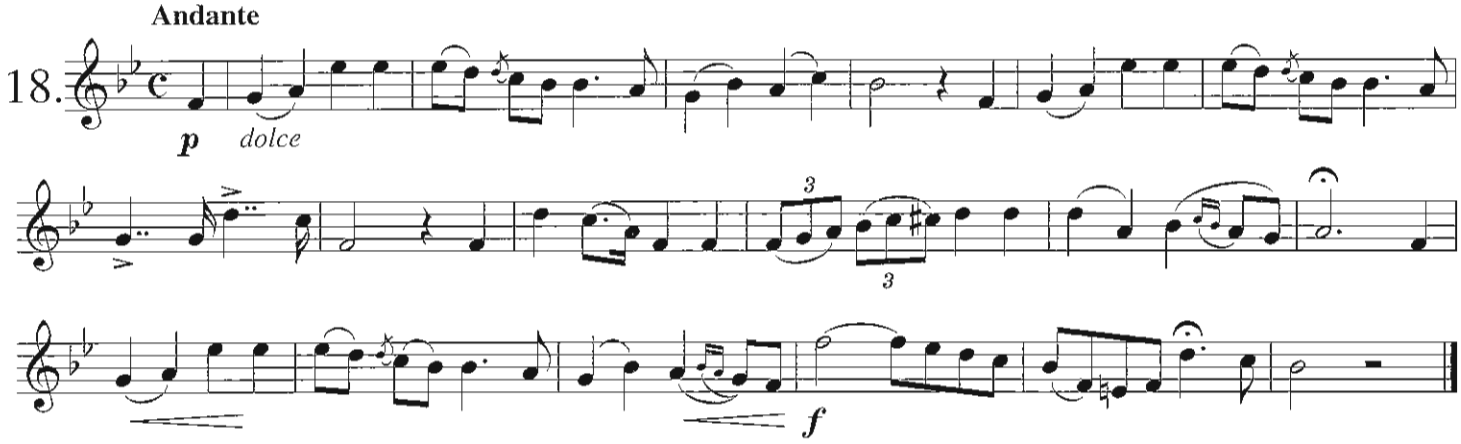
LOVE NOT

V. Wallace



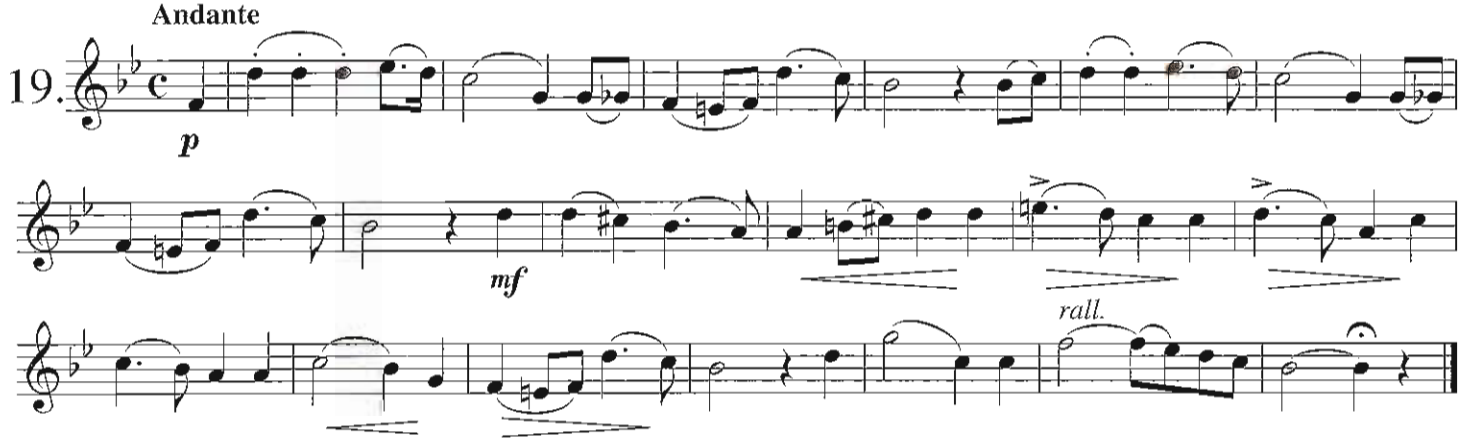
THEN YOU'LL REMEMBER ME

Balfe



O WERT THOU BUT MINE OWN LOVE

Fr. Kücken

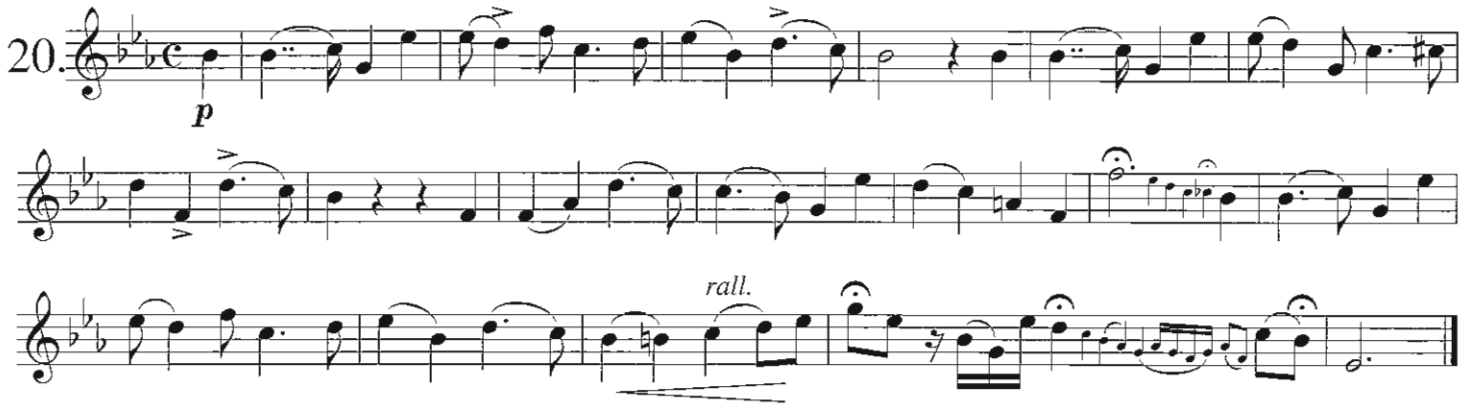


WE MAY BE HAPPY YET

Balfe

Andante moderato

20.

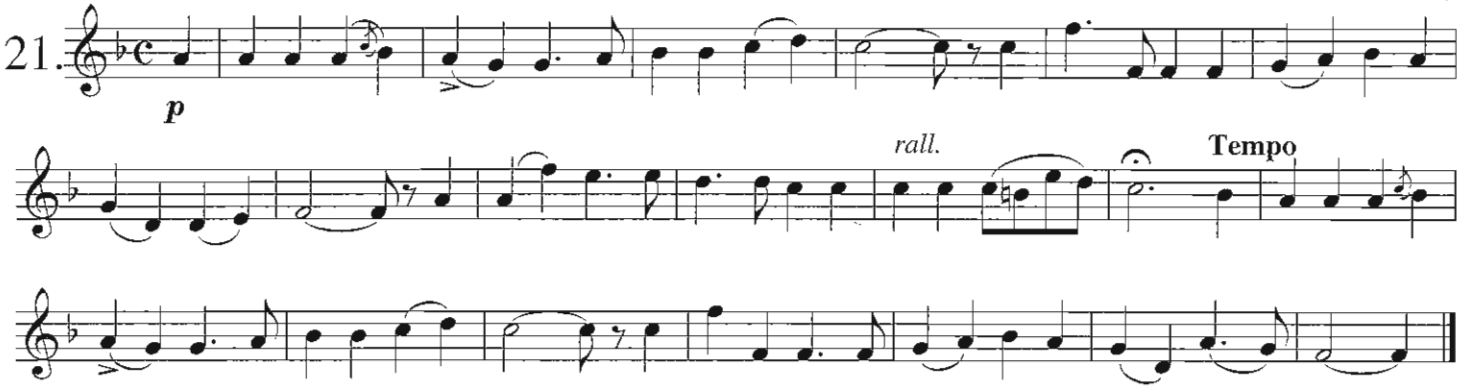


CONSTANCE

Andante espressione

G. Linley

21.

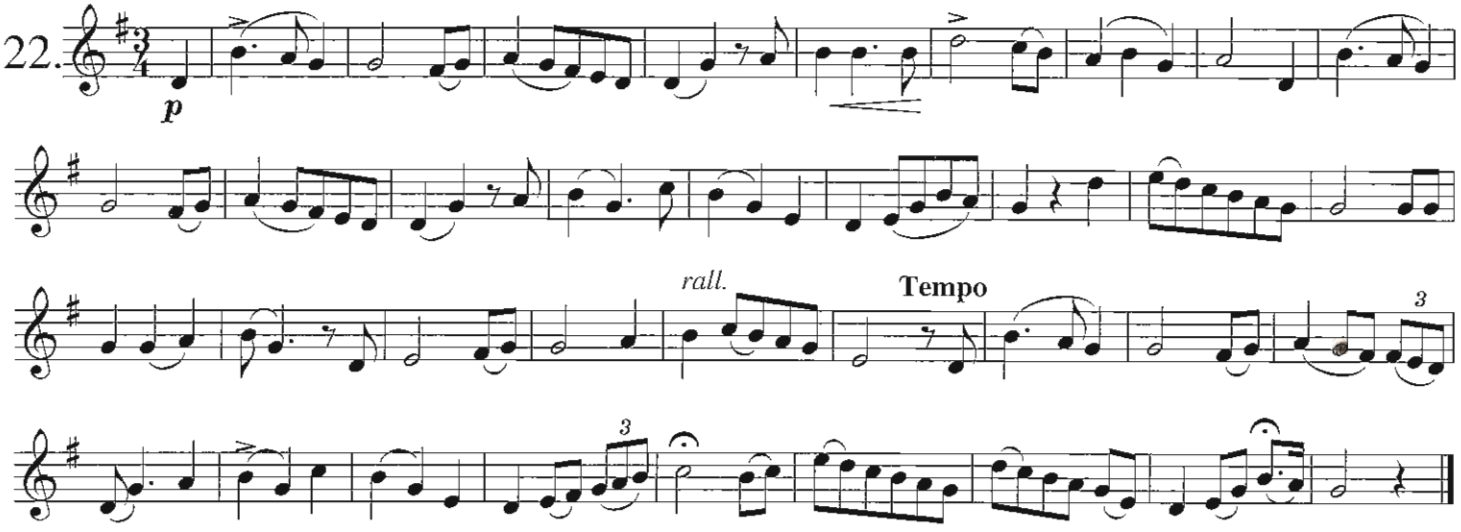


THE HEART OF THY NORA IS BREAKING FOR THEE

Andantino

G. Linley

22.

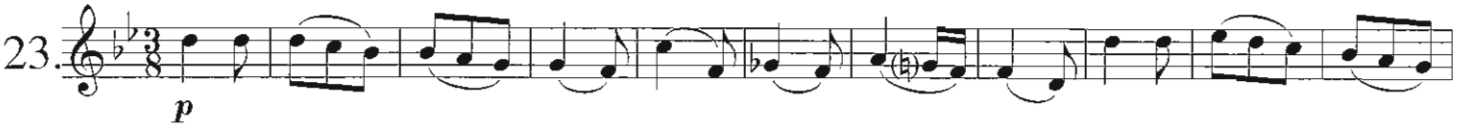


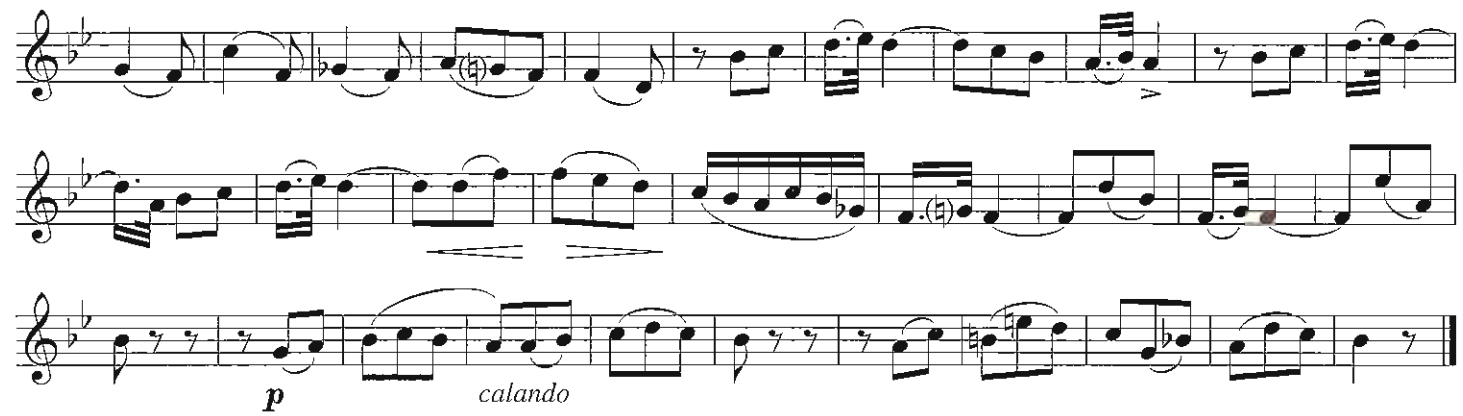
IL POLIUTO

Larghetto

Donizetti

23.



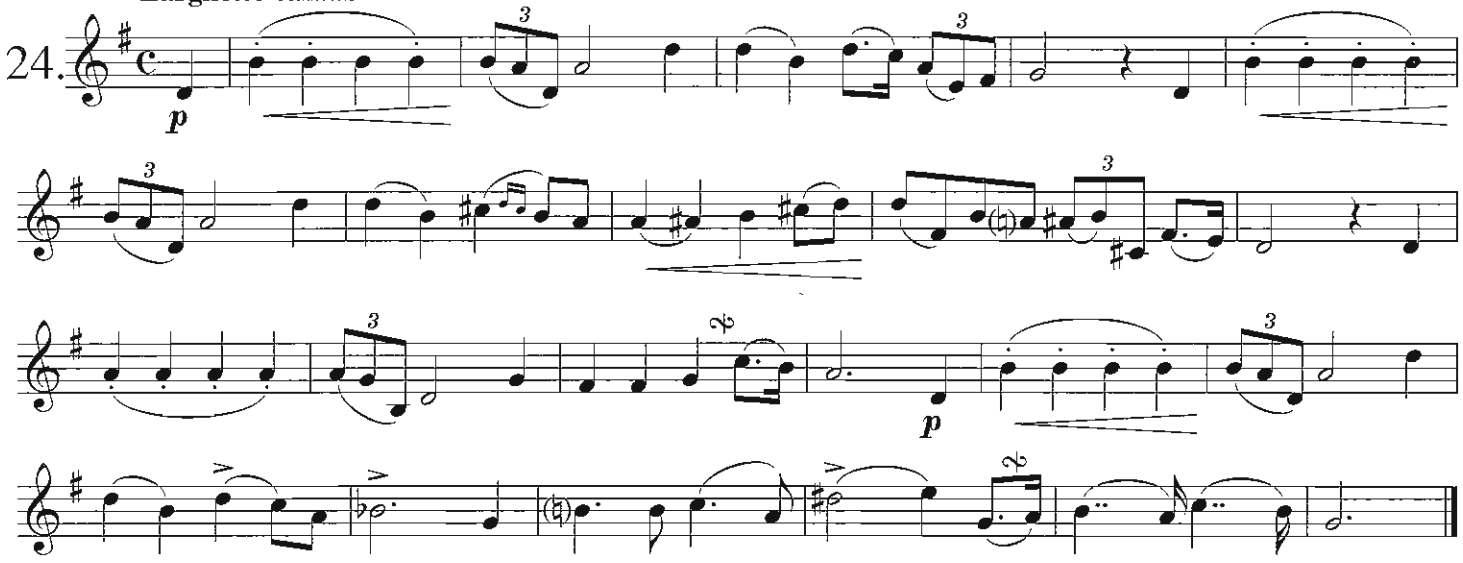


THE HEART BOWED DOWN

Balfe

Larghetto cantabile

24.

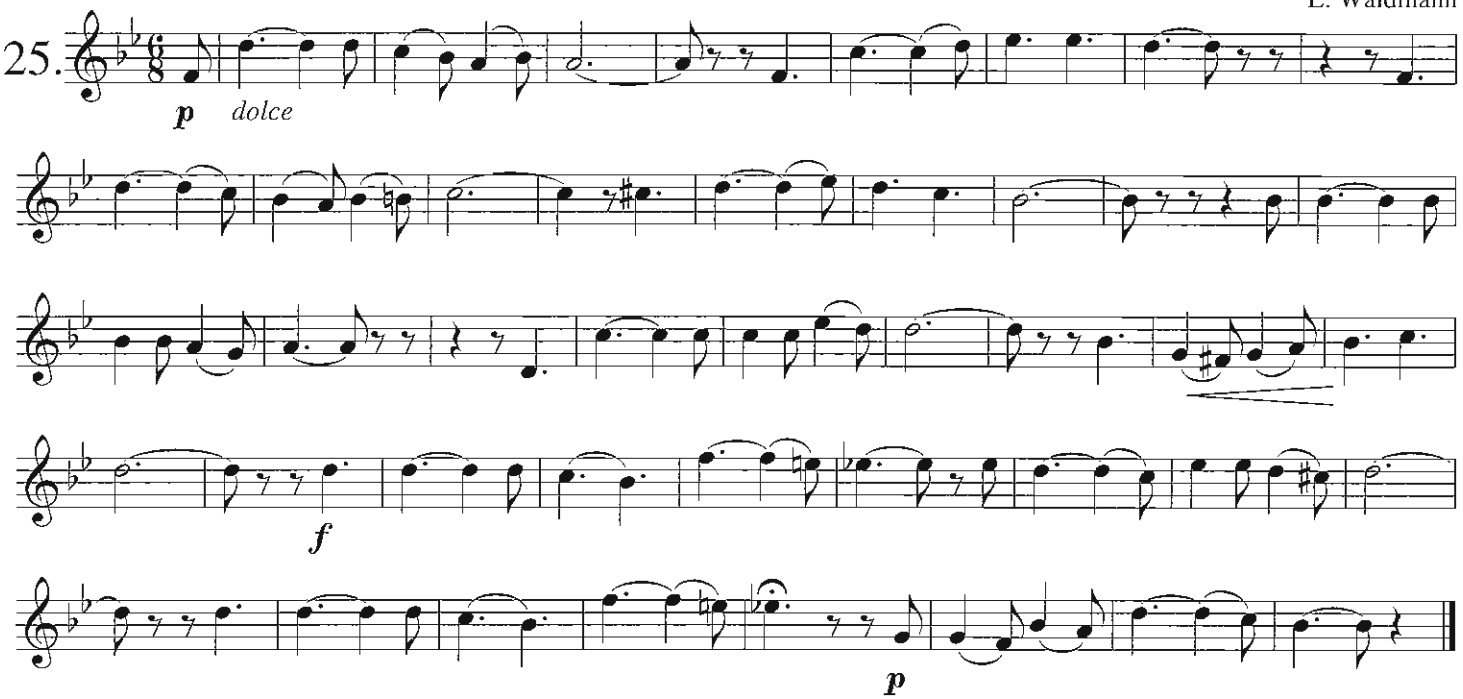


WHEN WE MEET AGAIN

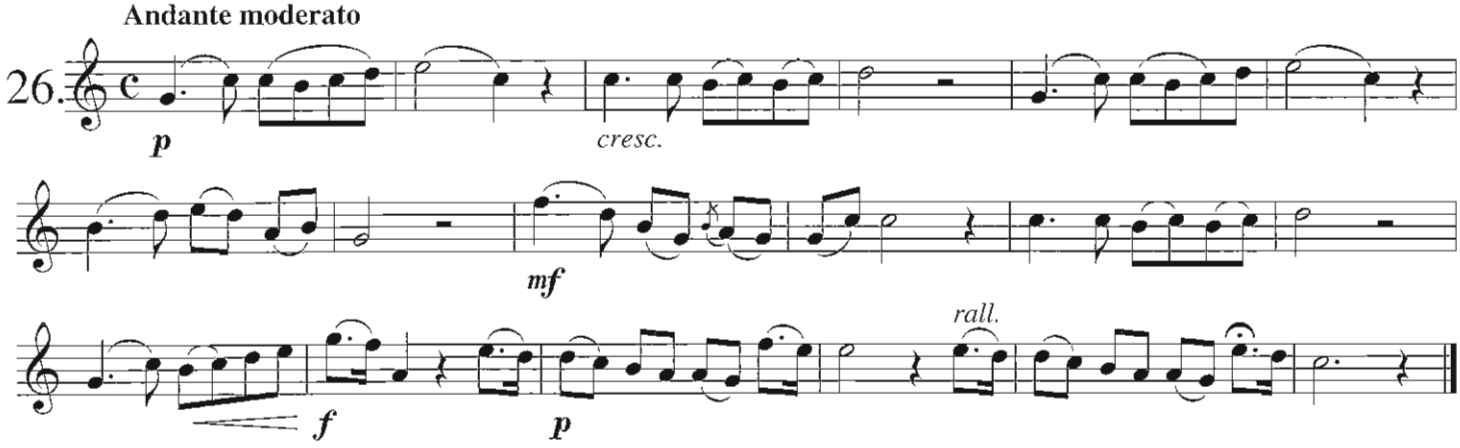
L. Waldmann

Moderato

25.

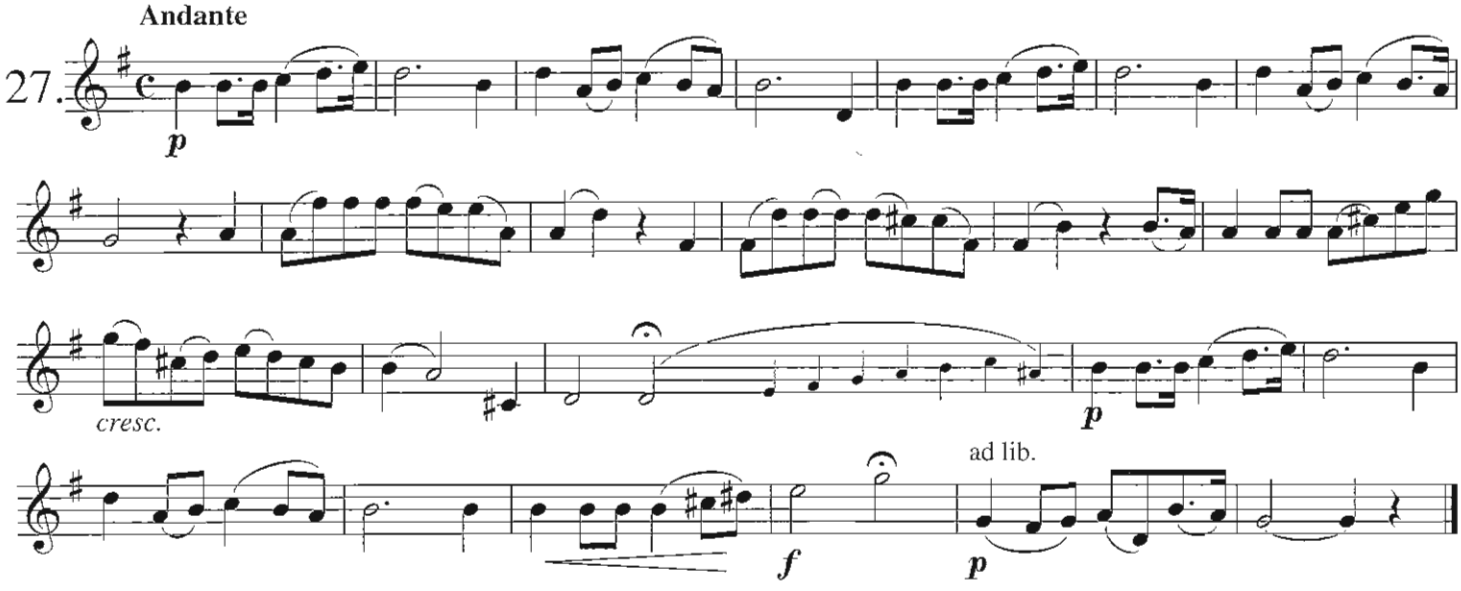


GERMAN SONG



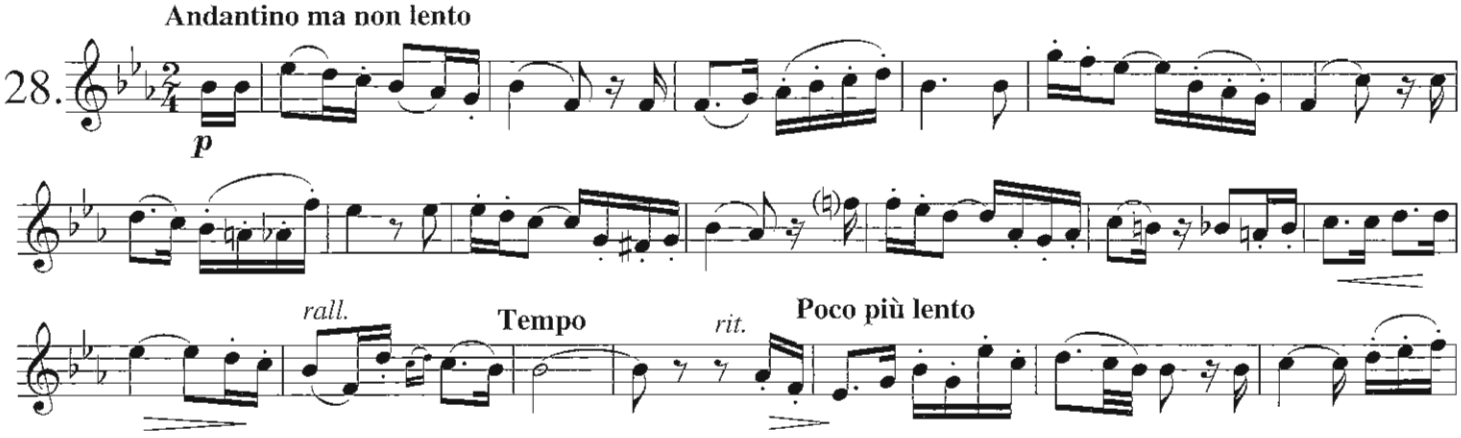
FRIENDS OF MY YOUTH

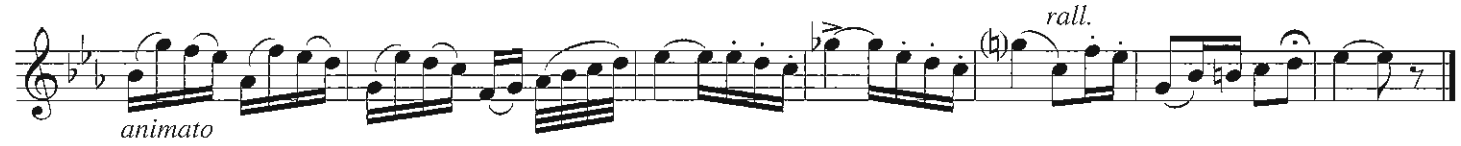
G. Barker



ROMANCE

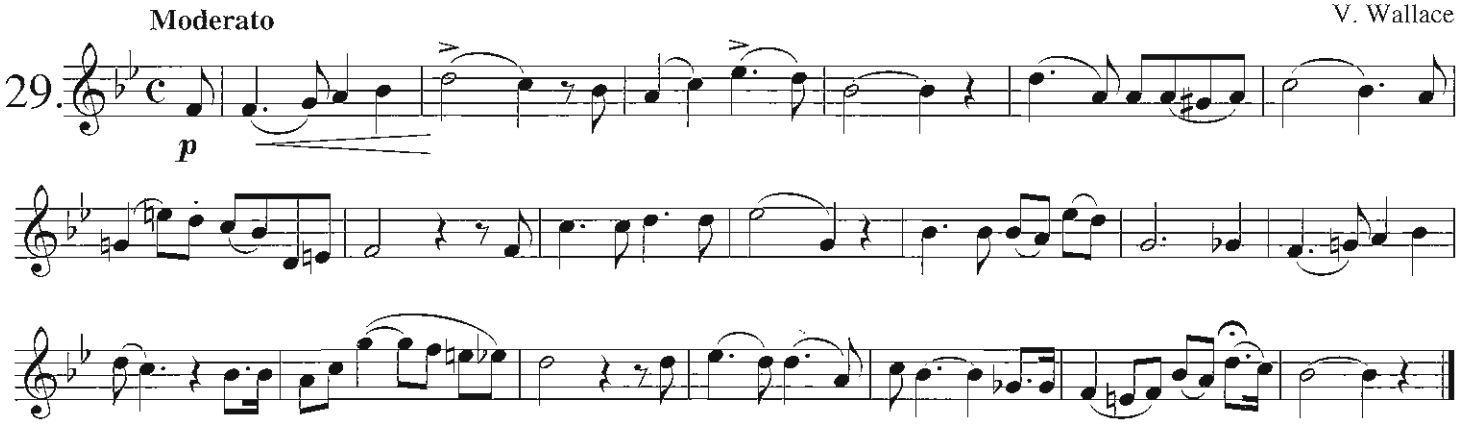
Chas. Lecocq





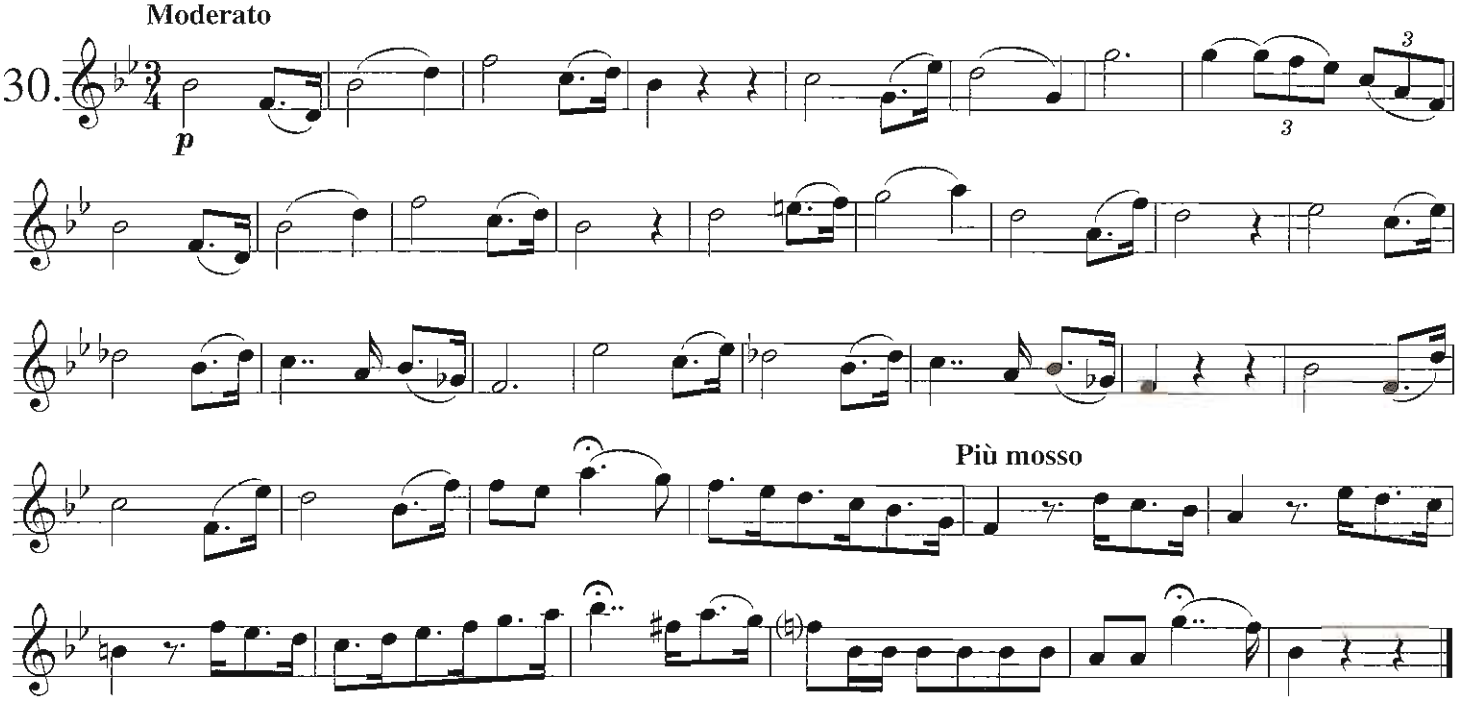
THERE IS A FLOWER THAT BLOOMETH

V. Wallace



L'ARA O L'AVELLO APPRESTAMI

Verdi

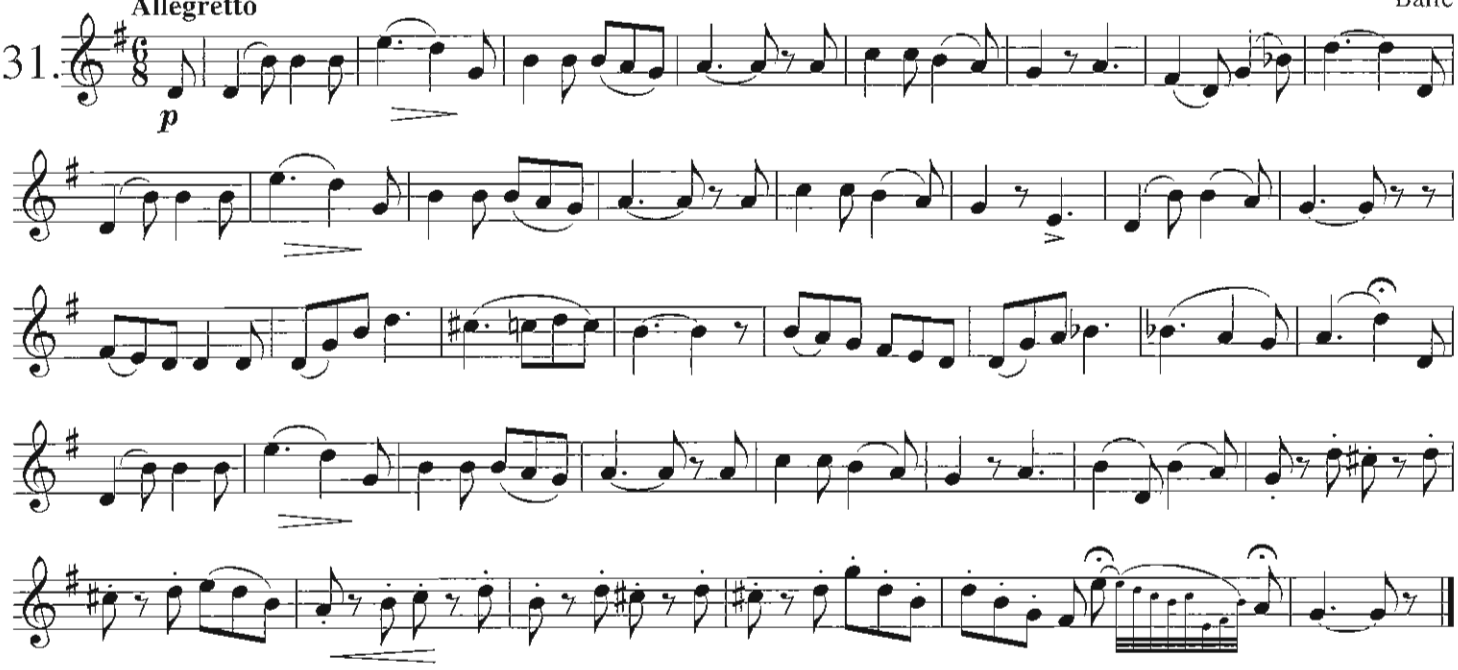


MY BARK WHICH O'ER THE TIDE

Allegretto

Balfe

31.

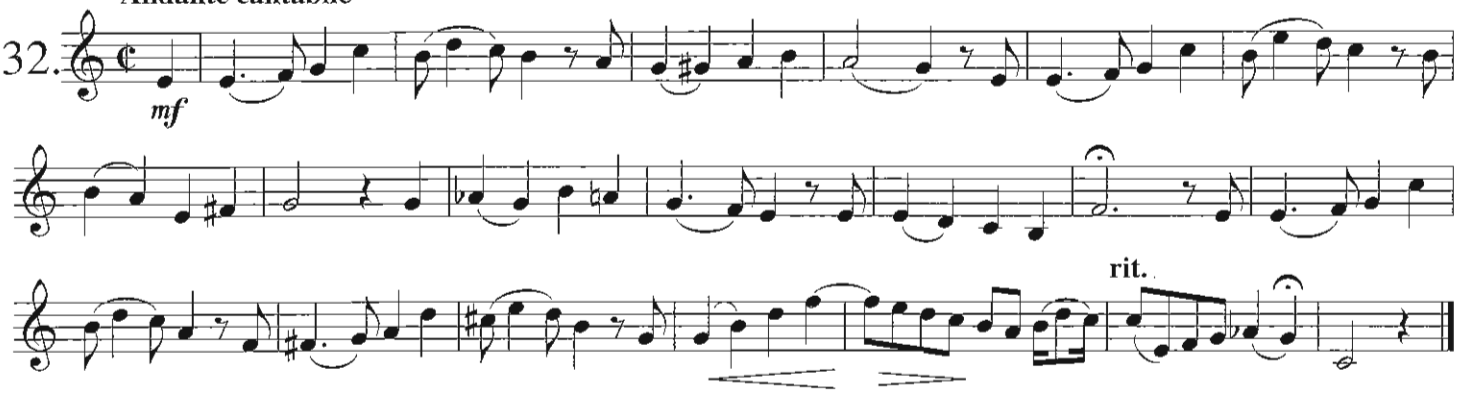


'TWAS RANK AND FAME

Andante cantabile

Balfe

32.

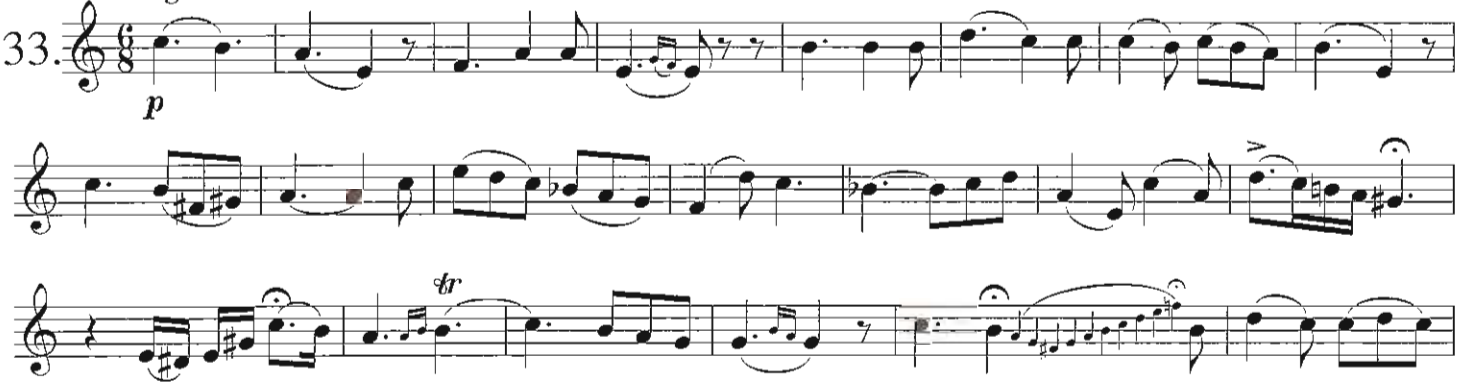


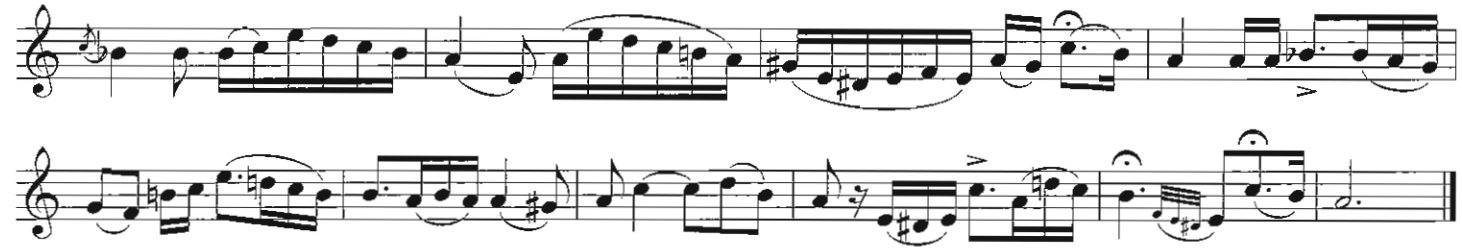
VIEN, LEONORA

Larghetto

Donizetti

33.



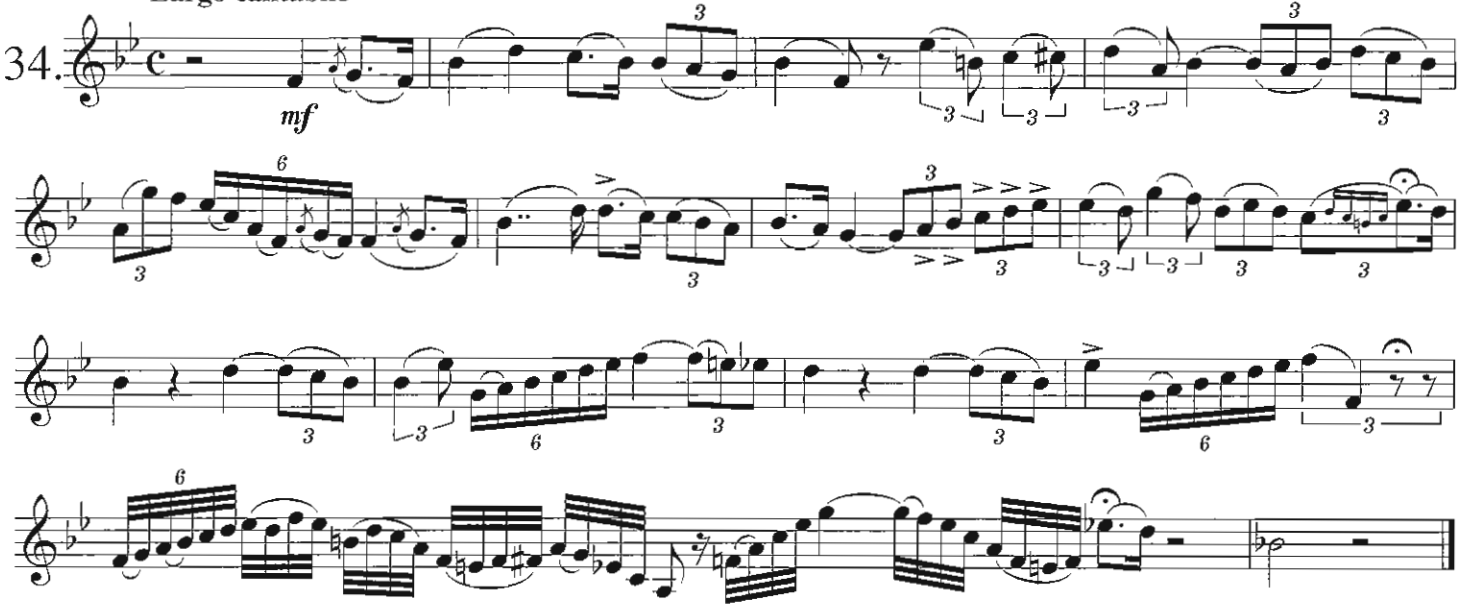


SICILIAN VESPERS

Largo cantabile

Verdi

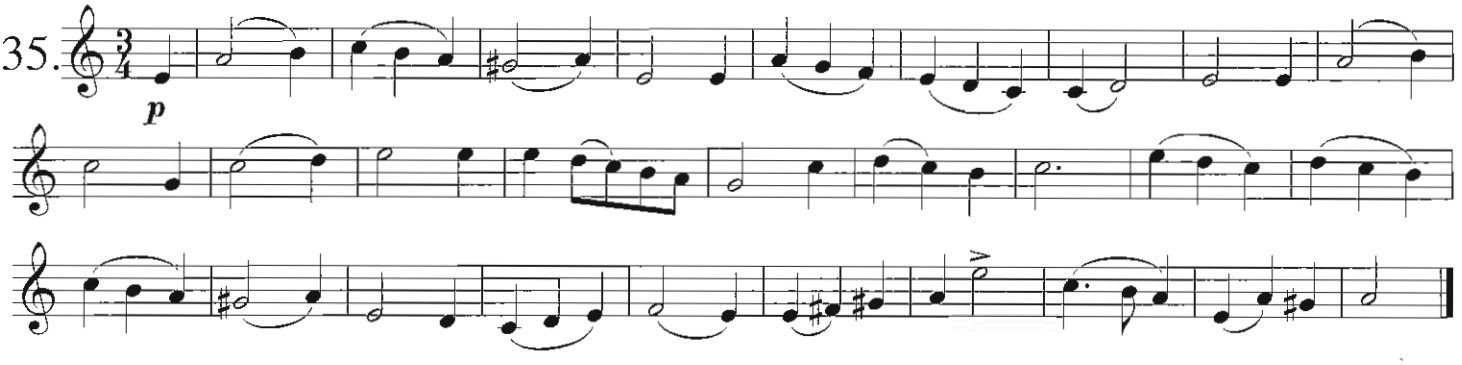
34.



BLACK EYED SUSAN

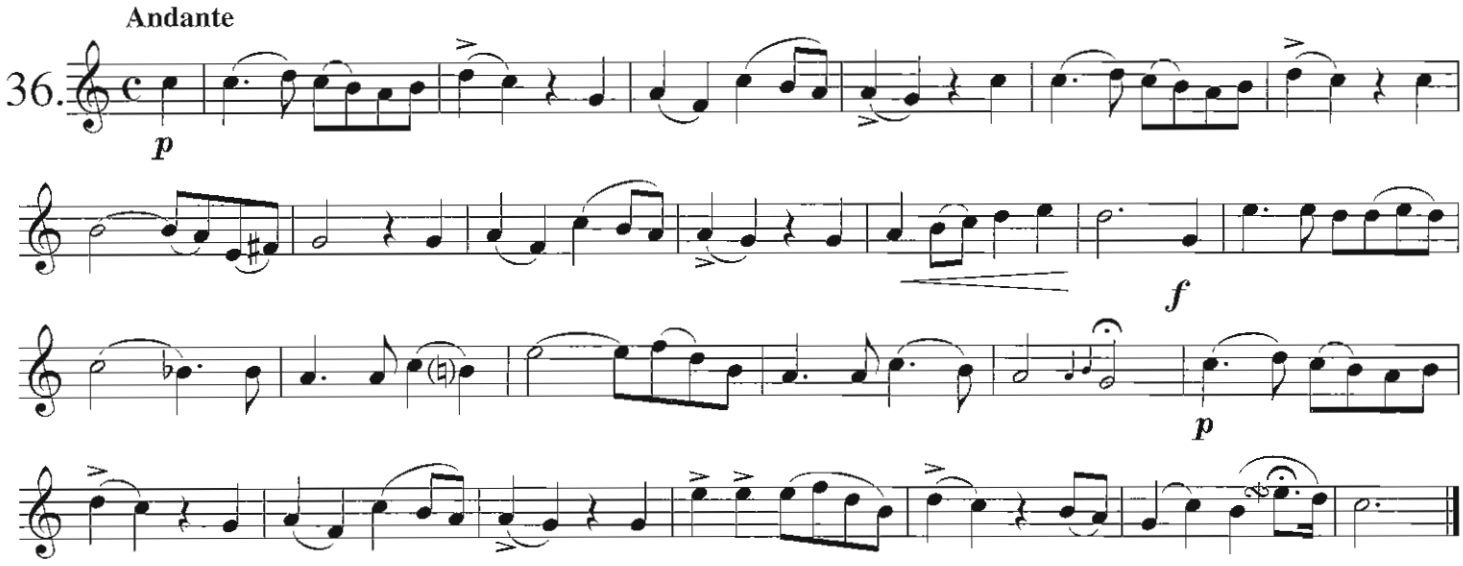
Andante

35.



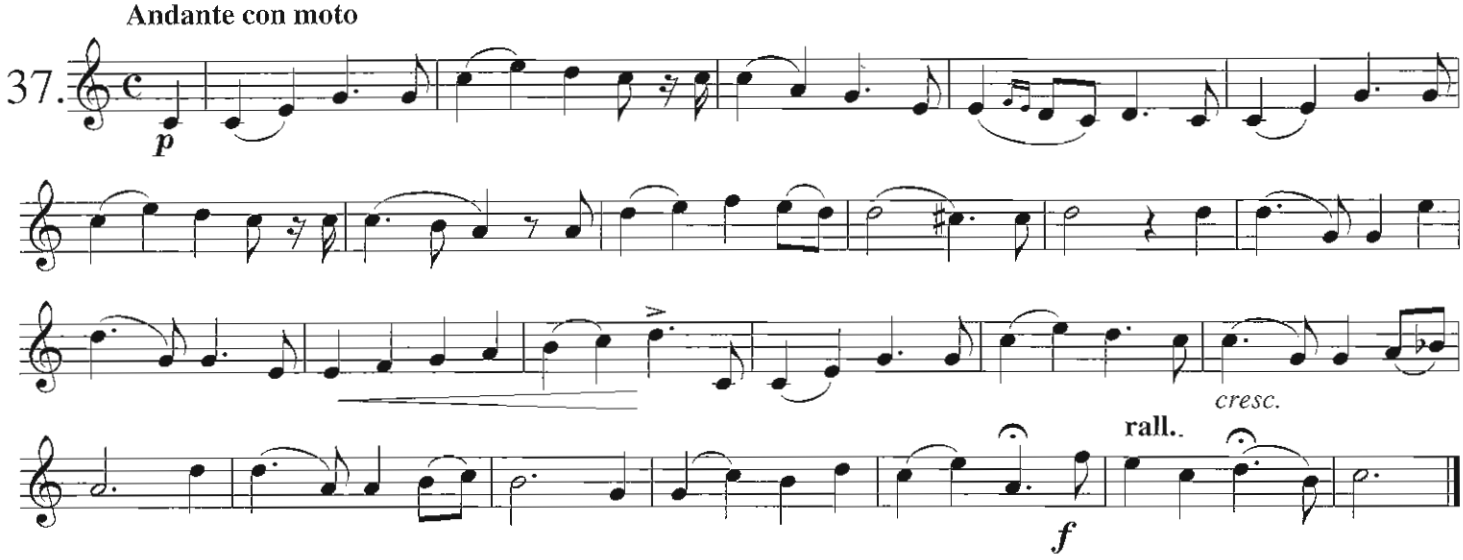
I'M LEAVING THEE IN SORROW

G. Barker



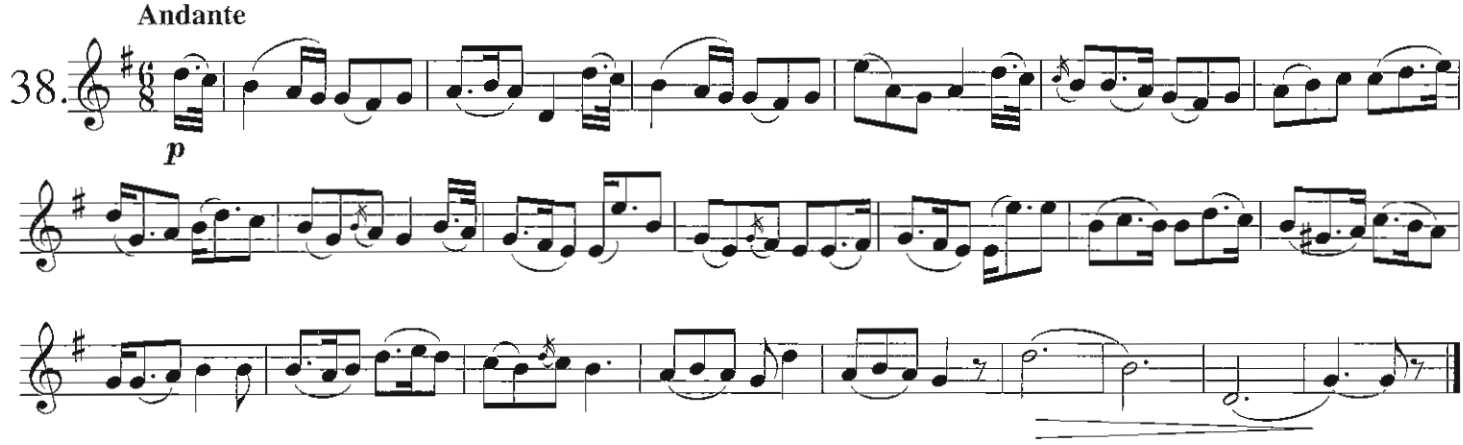
GOOD-BYE, SWEETHEART

Hatton



FAREWELL TO THEE, MARY

F.N.Grouch

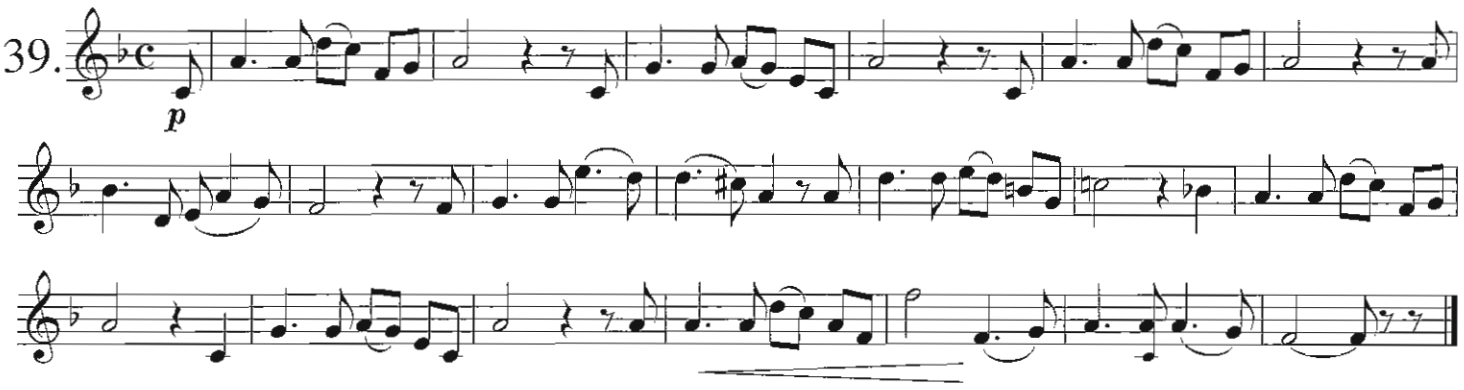


IN HAPPY MOMENTS

Moderato

W.V. Wallace

39.

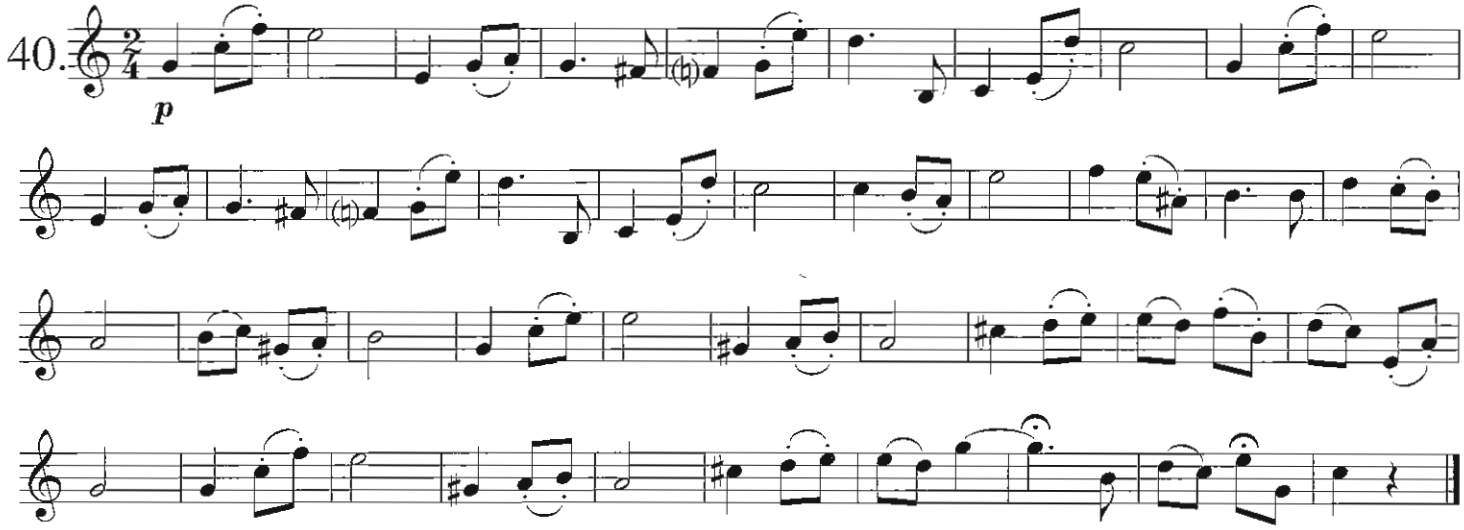


CALL ME THINE OWN

Andantino espressivo

Halevy

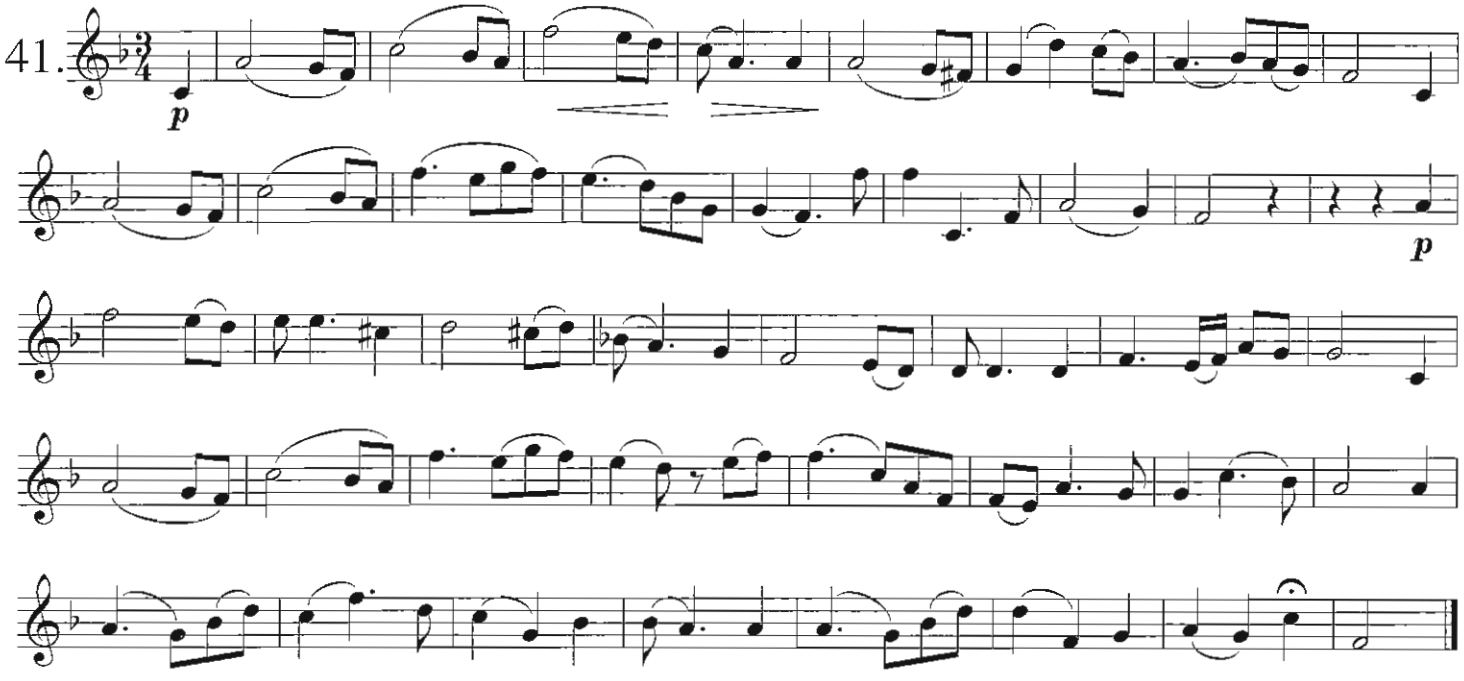
40.



KATHLEEN MAVOURNEEN

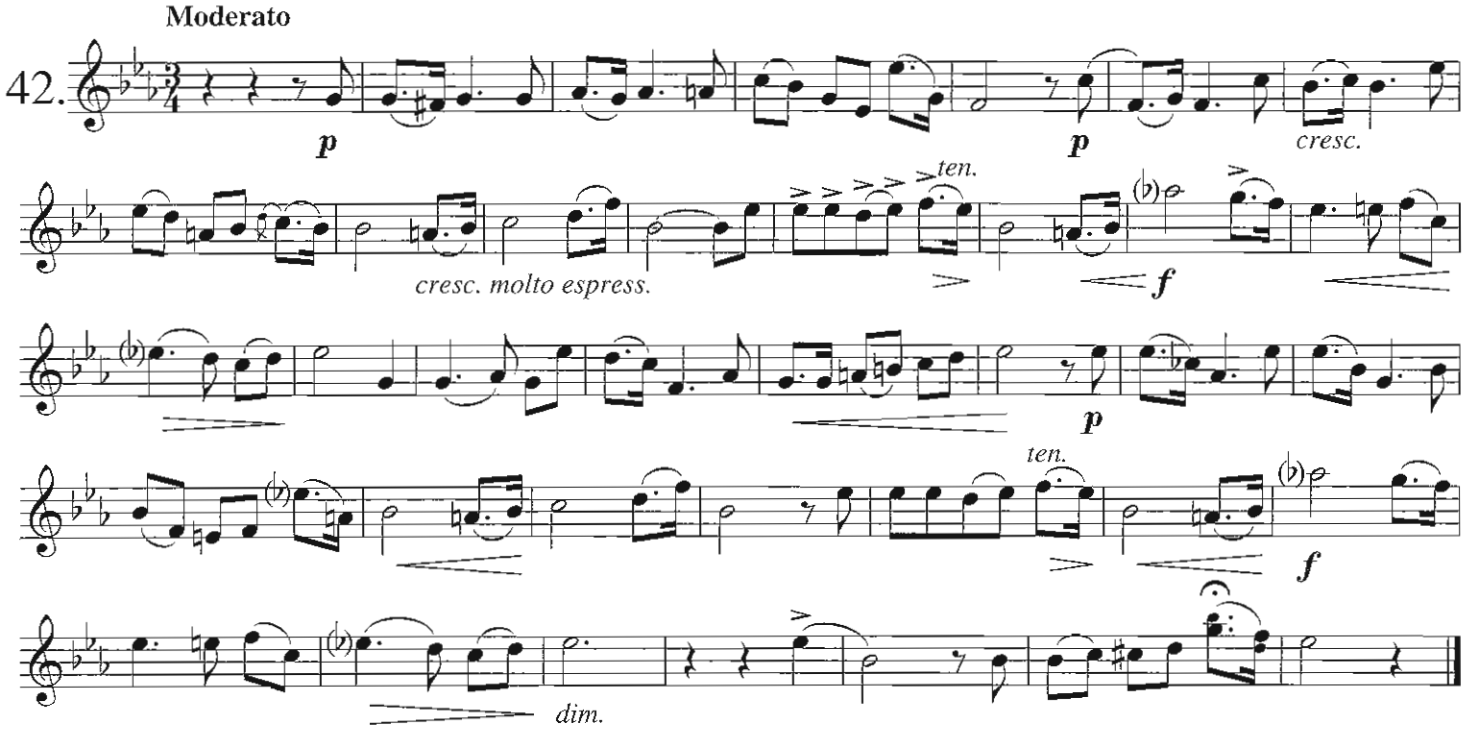
Andante

41.



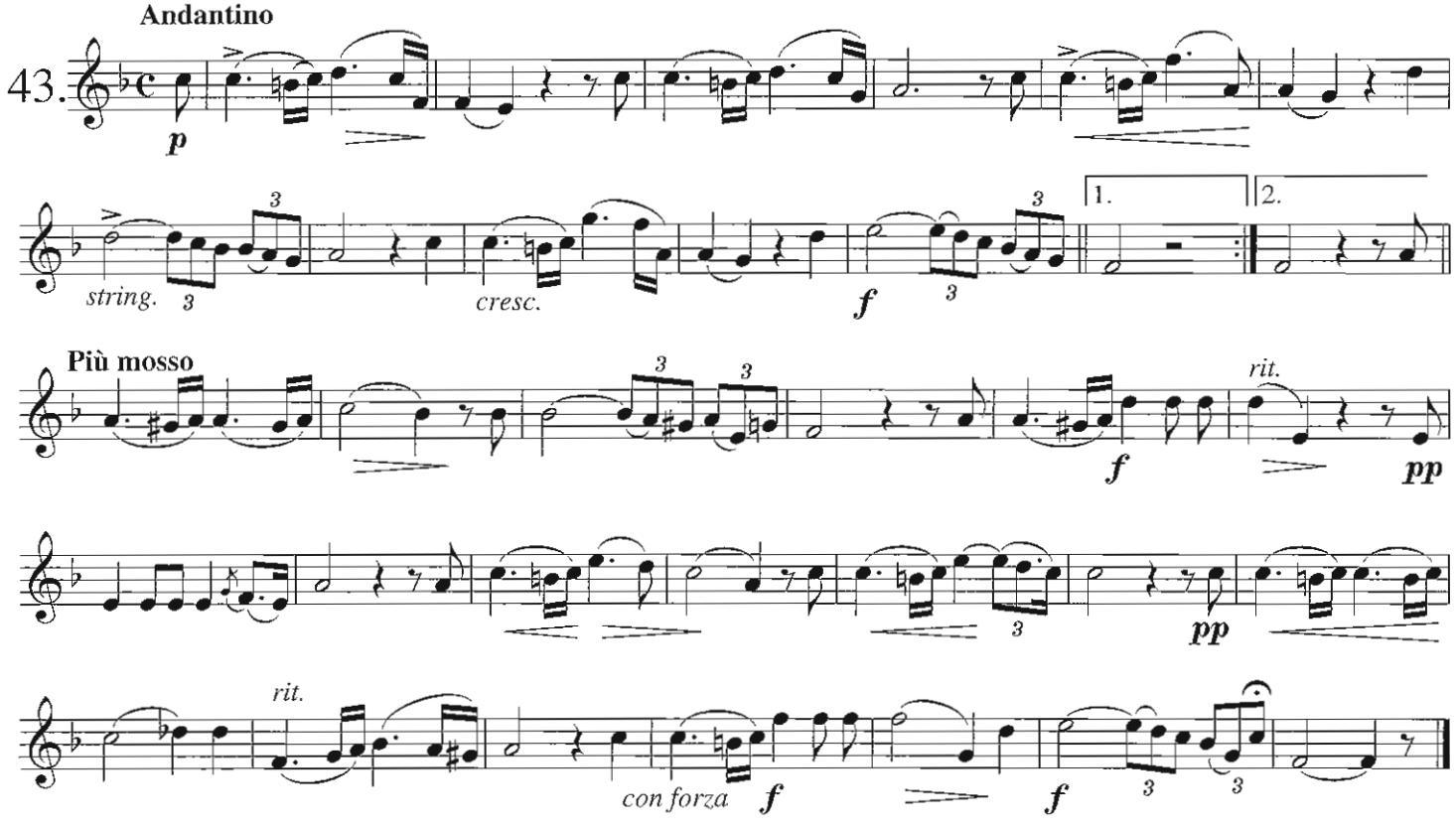
SLUMBER ON

Fr. Abt.



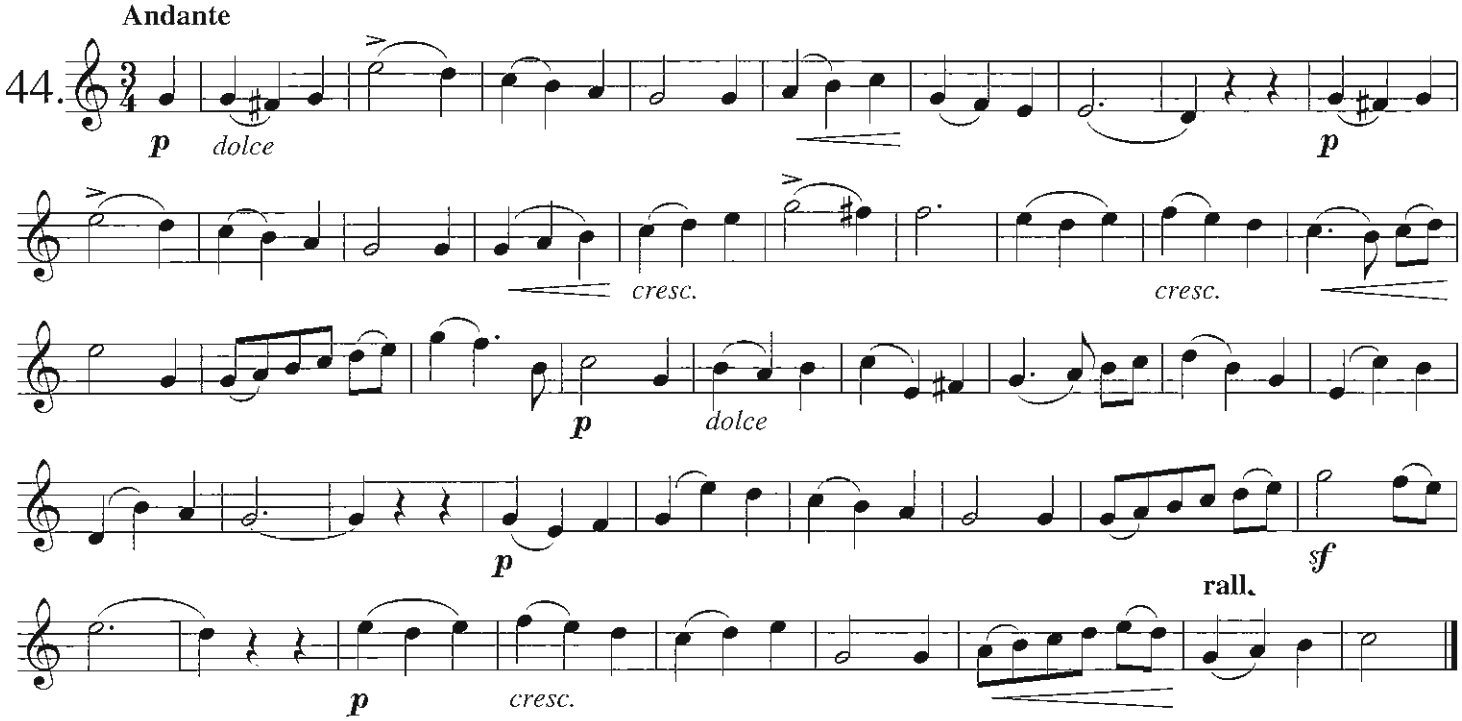
BRIGHTEST EYES

G. Stigelli



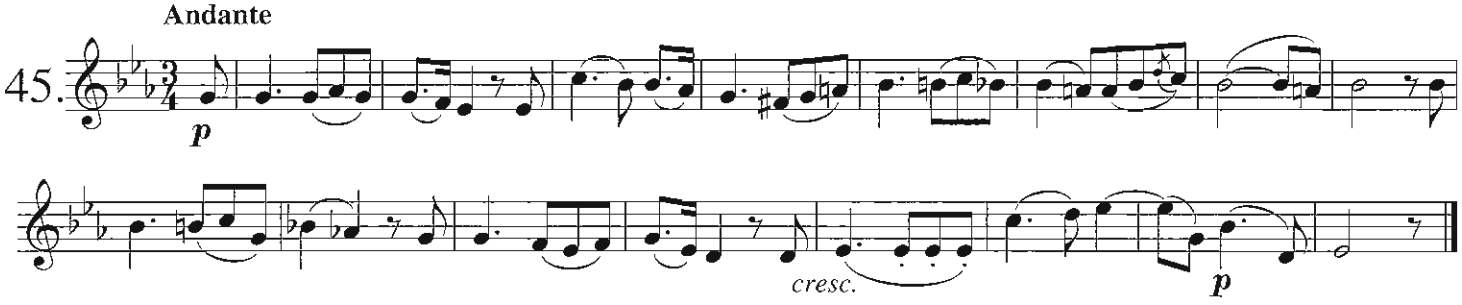
BALLAD "LOVE'S OWN TEAR"

T. Crampton



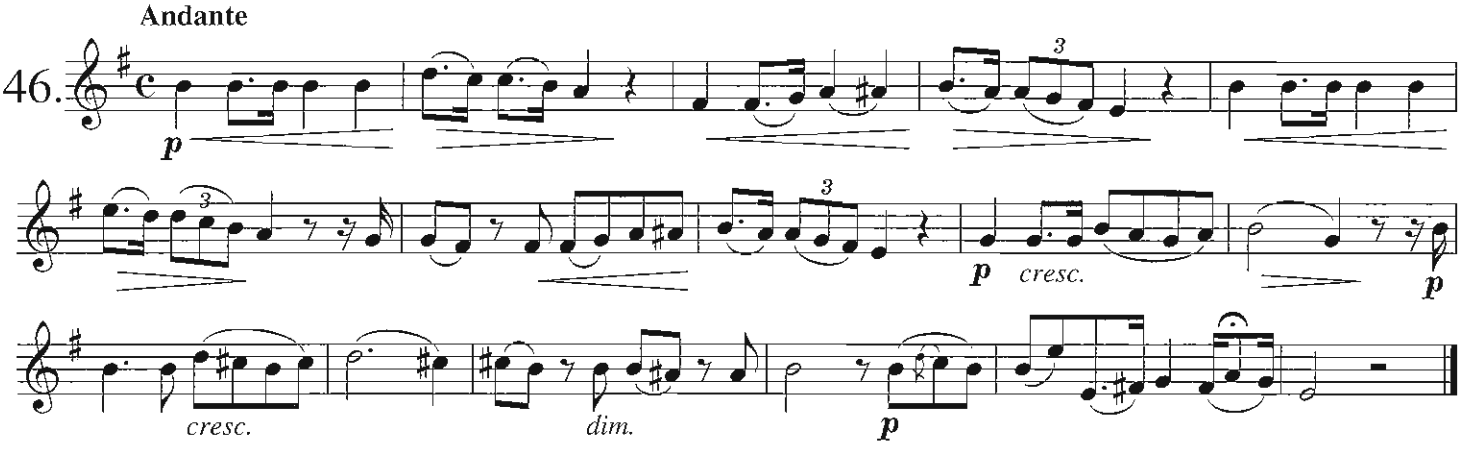
RESTORE THOSE VISIONS BRIGHT

Spohr



IL FURIOSO

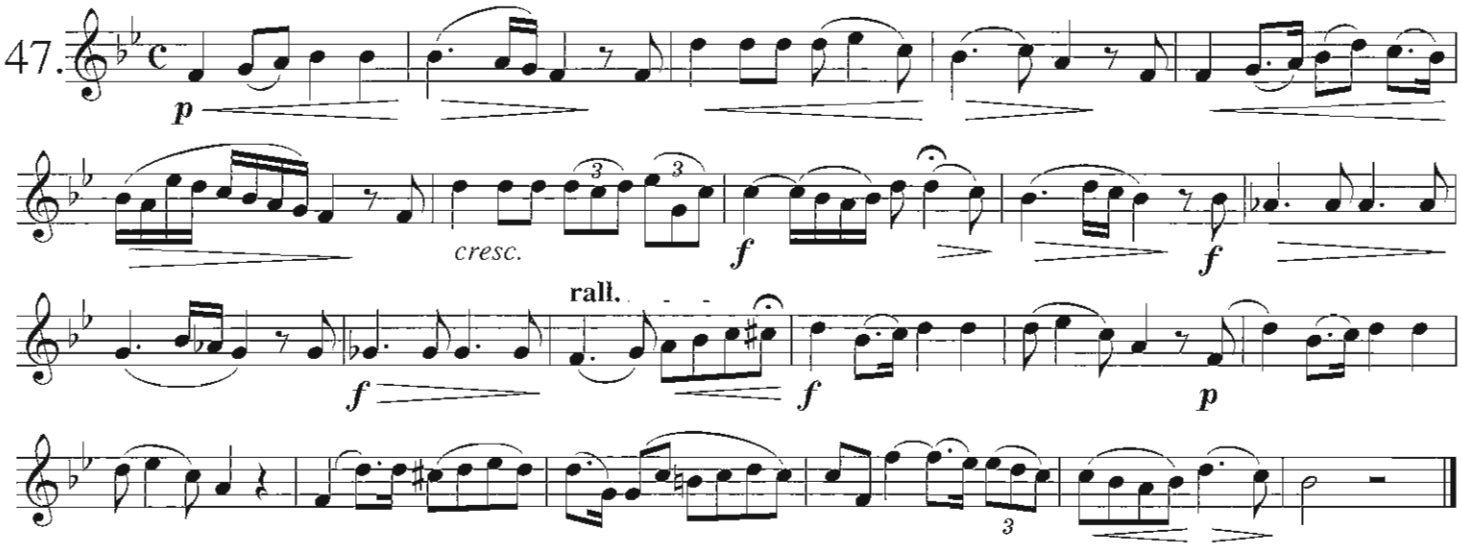
Donizetti



ROMANCE

Donizetti

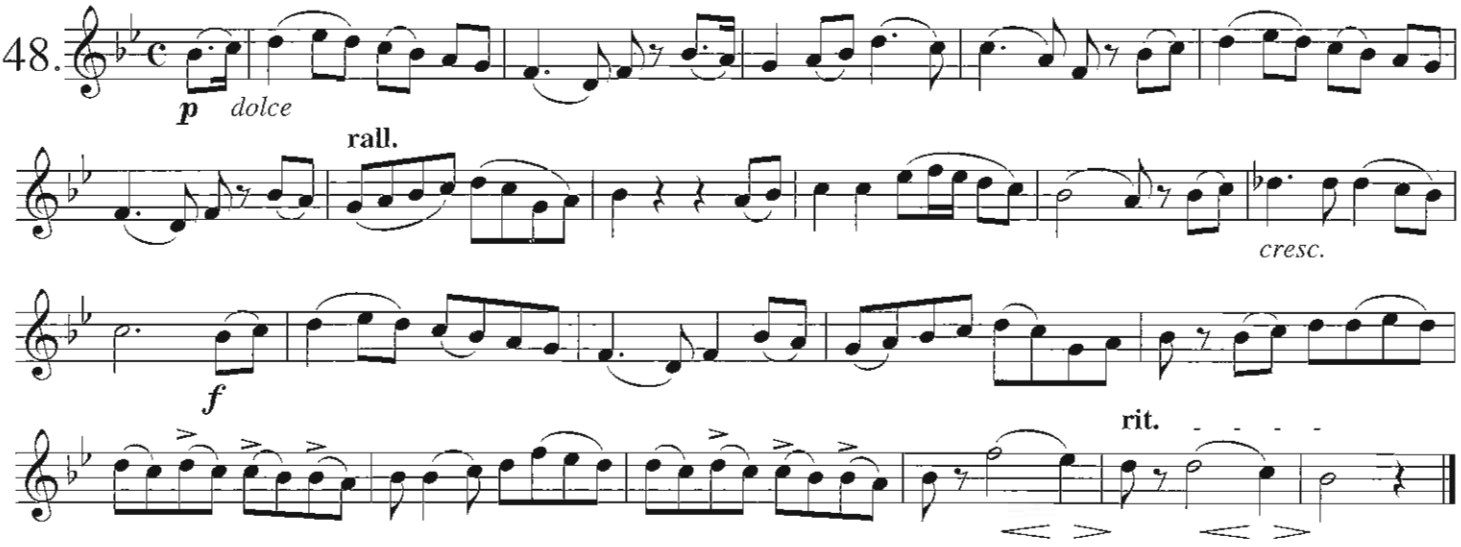
47. **Moderato**



ROMANZETTA

Bellini

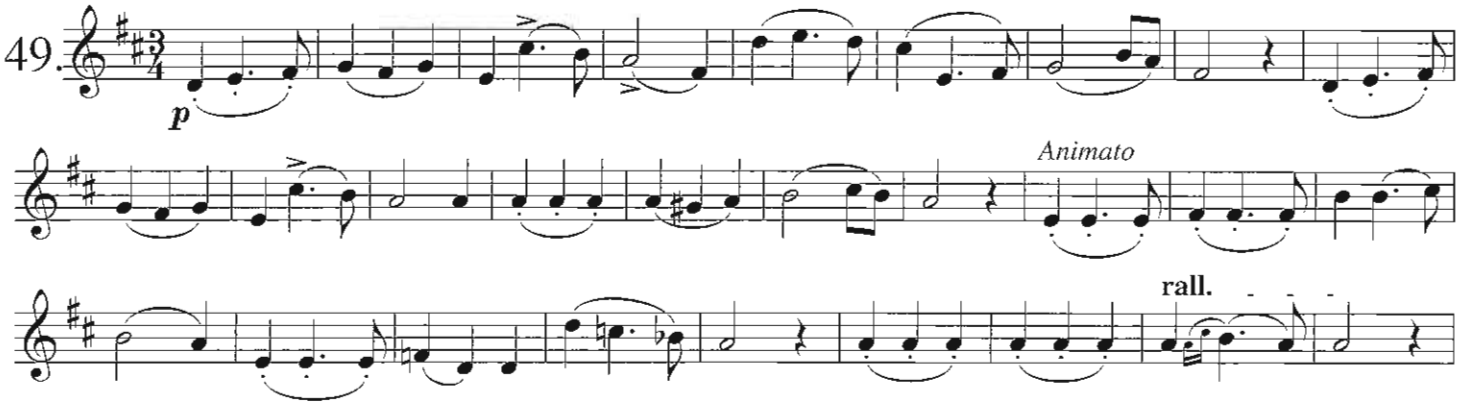
48. **Andante cantabile**

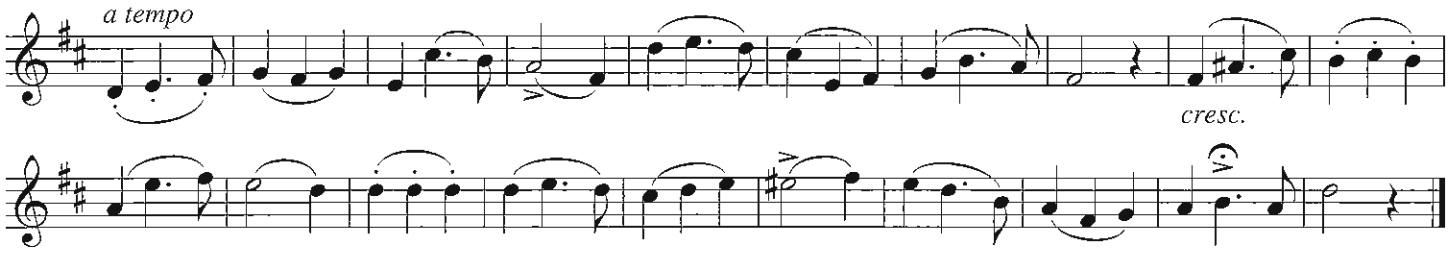


BE STILL, MY HEART

Henrion

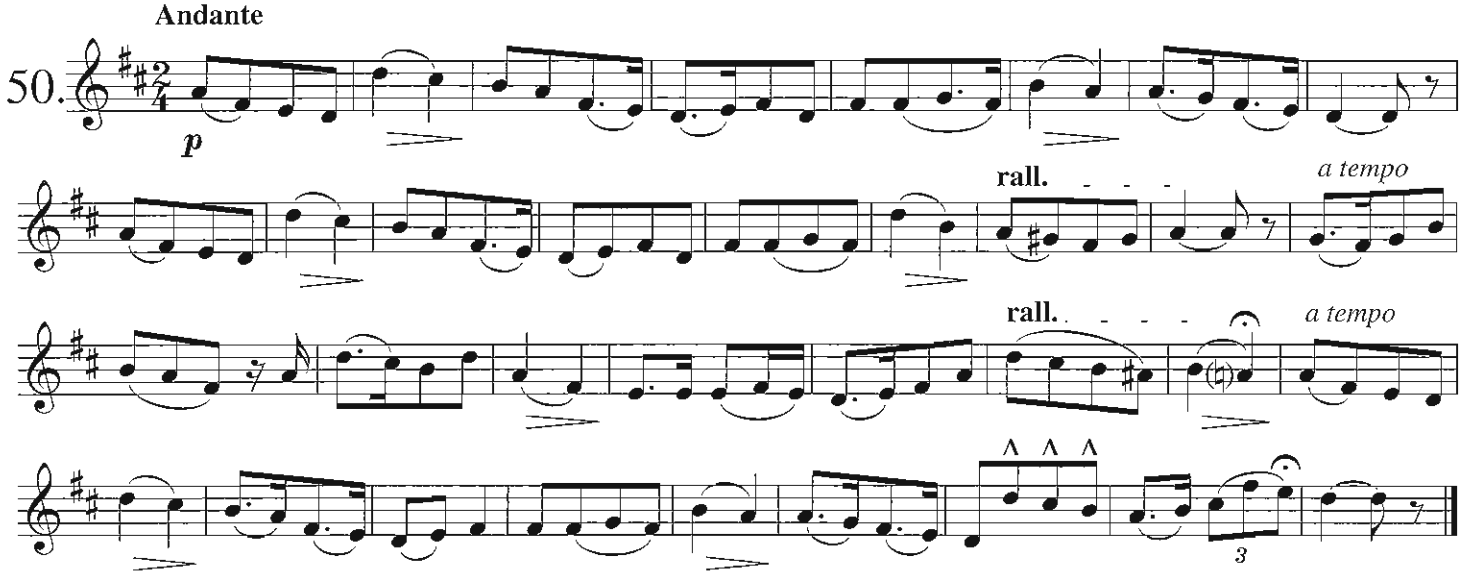
49. **Andante**





JESSIE

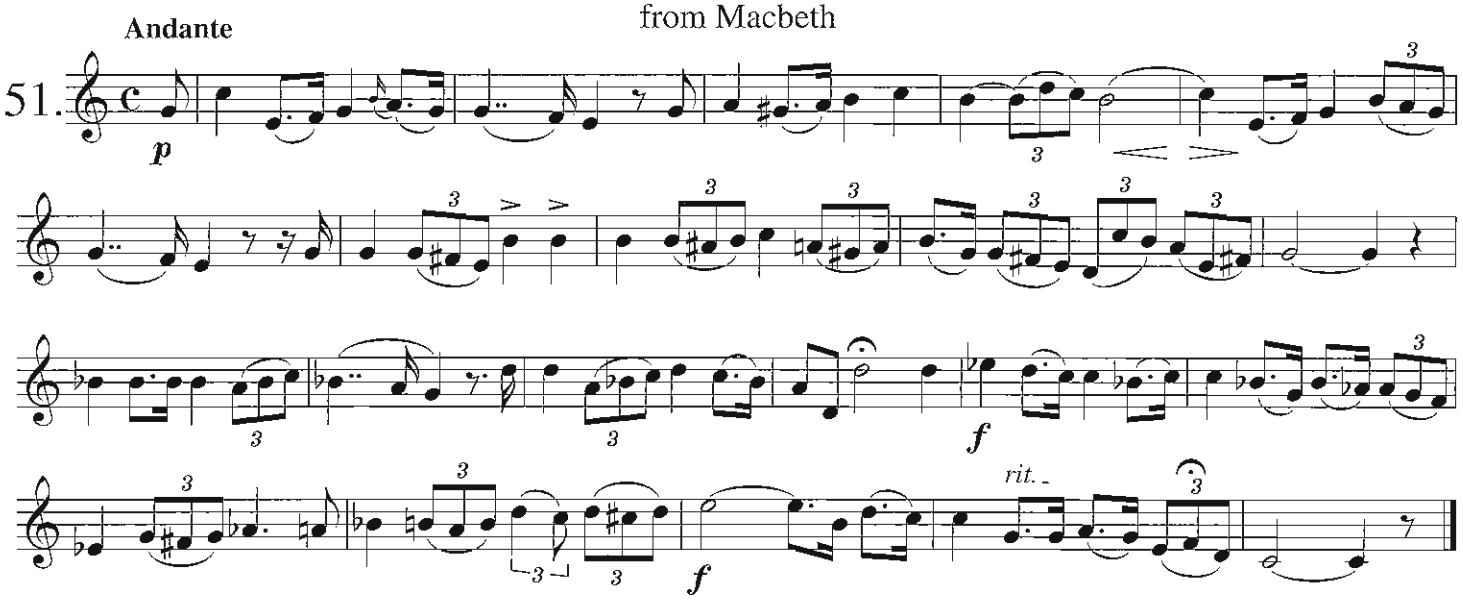
G. Linley



PIETA RISPETTO

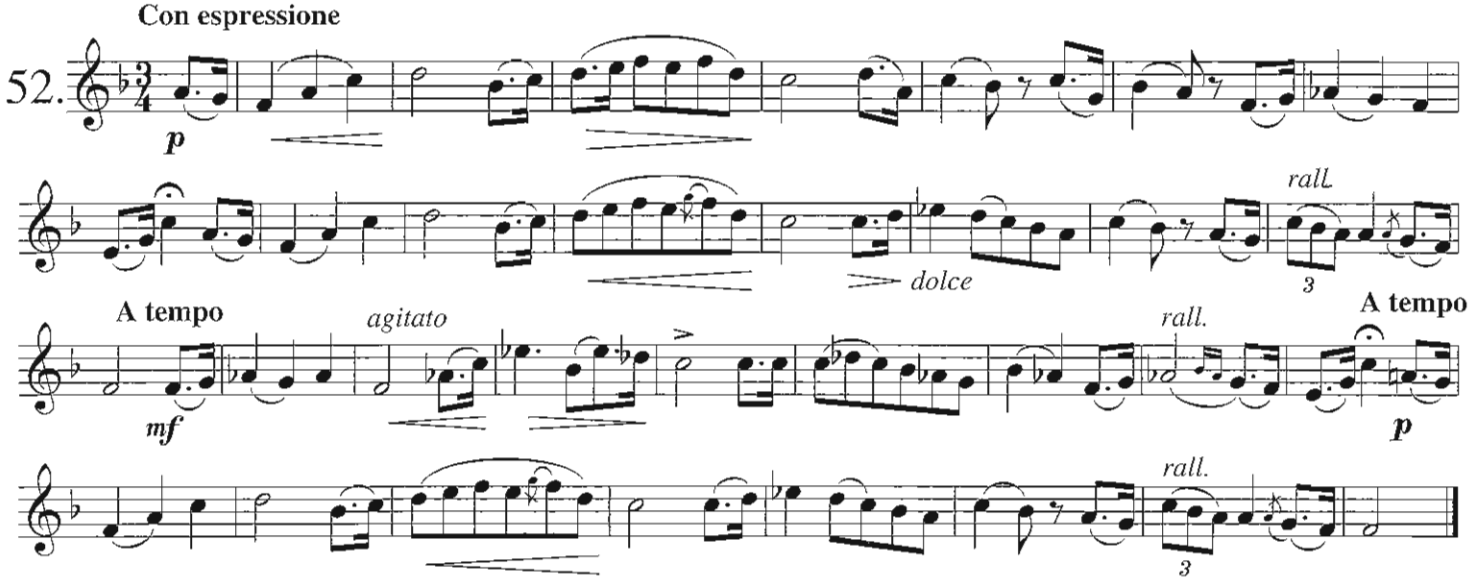
from Macbeth

Verdi



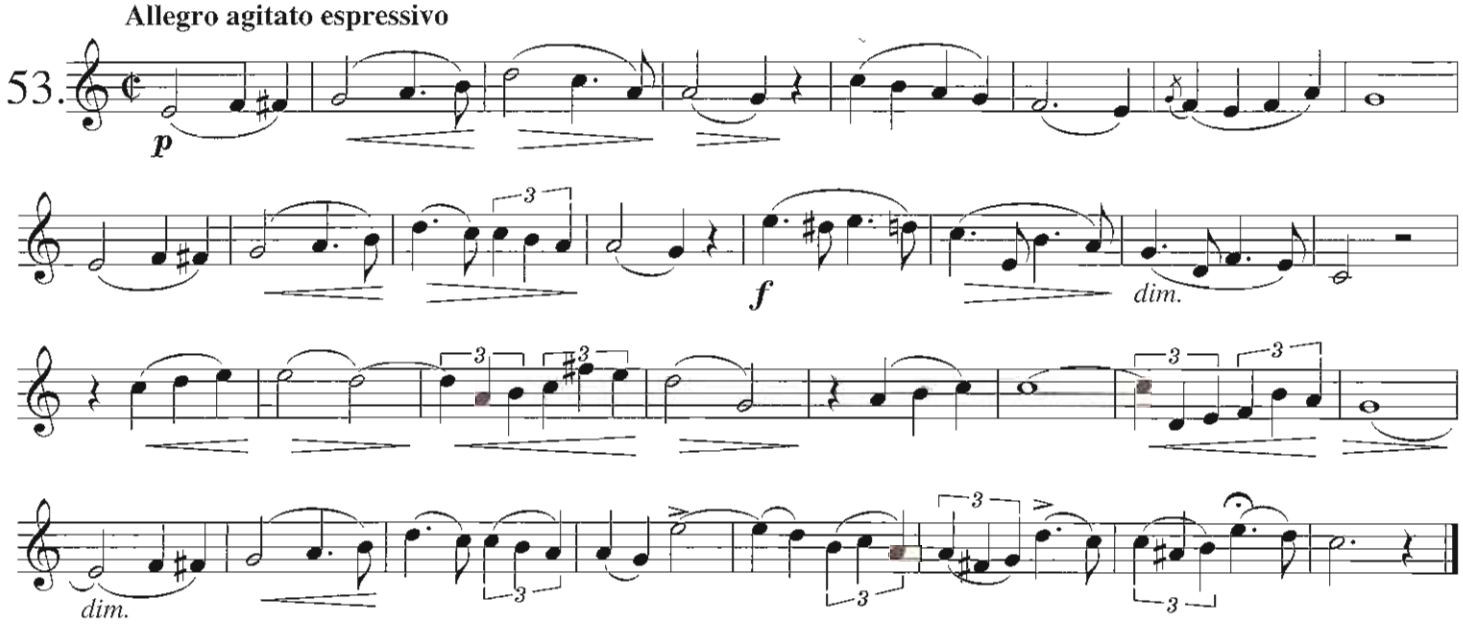
THE EXILE'S LAMENT

Rich. Albert



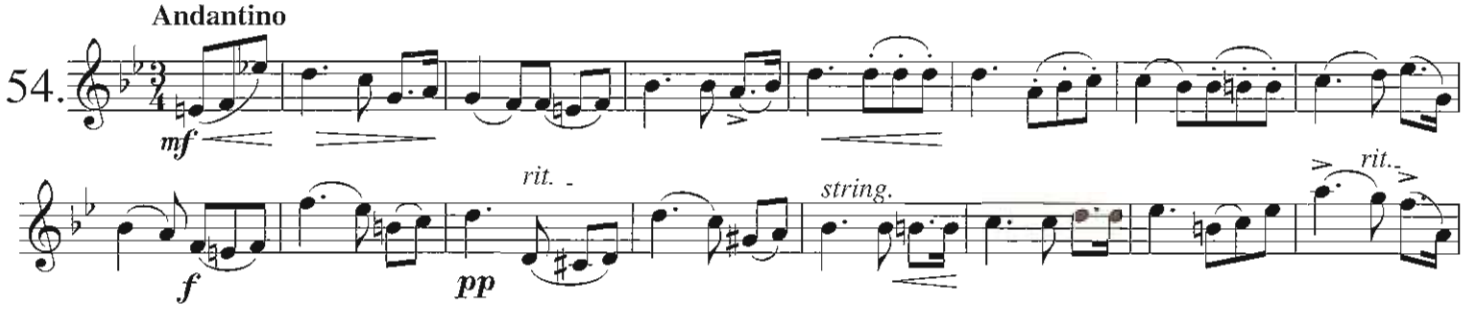
SICILIAN VESPERS

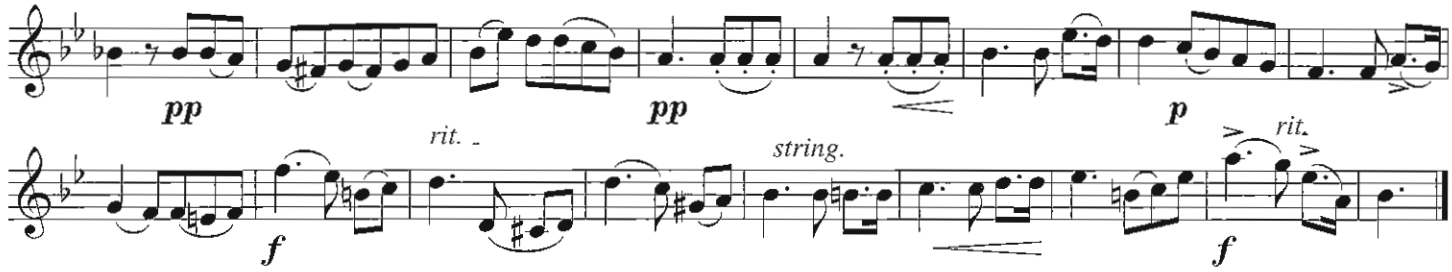
Verdi



I THINK OF THEE

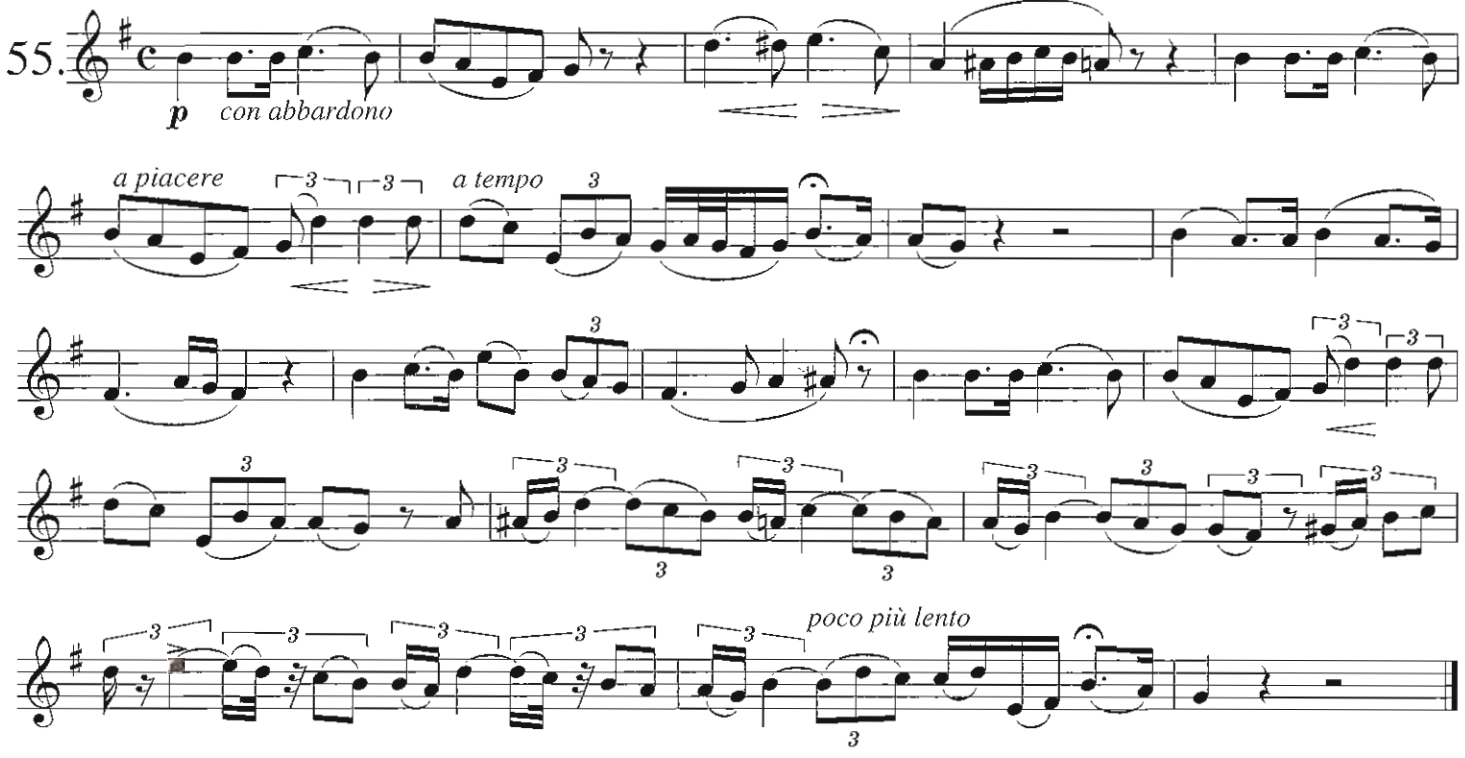
F. Abt.





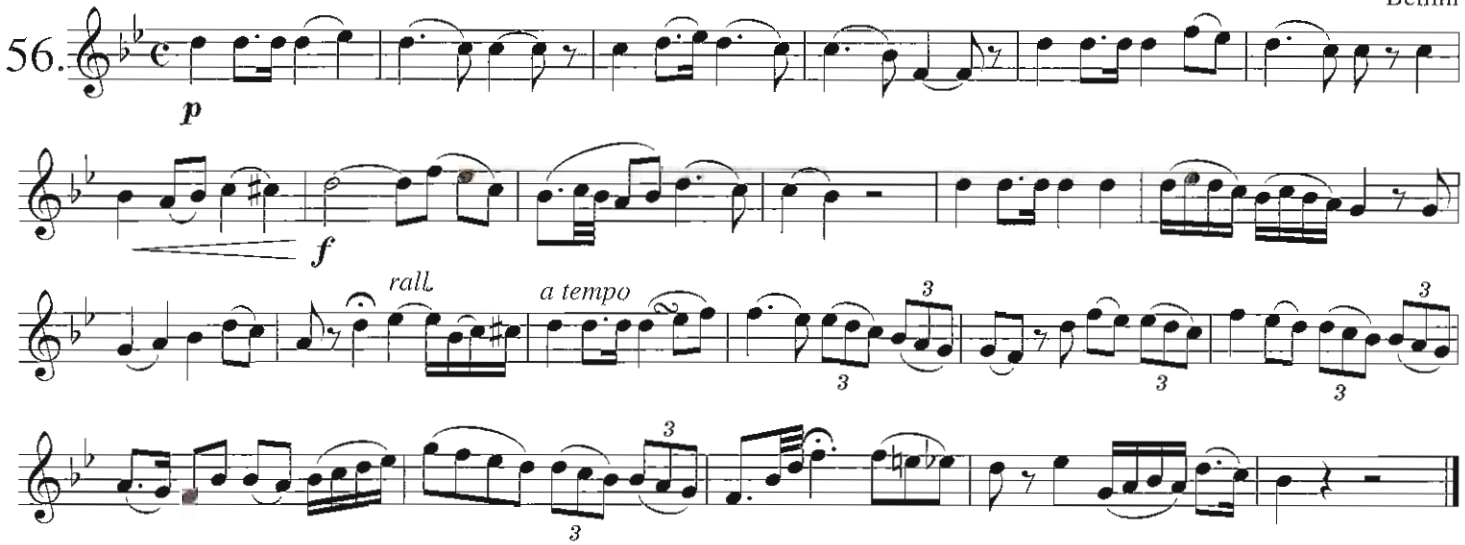
BEATRICE DI TENDA

Andante amoroso — Bellini



LA STRANIERA

Moderato — Bellini

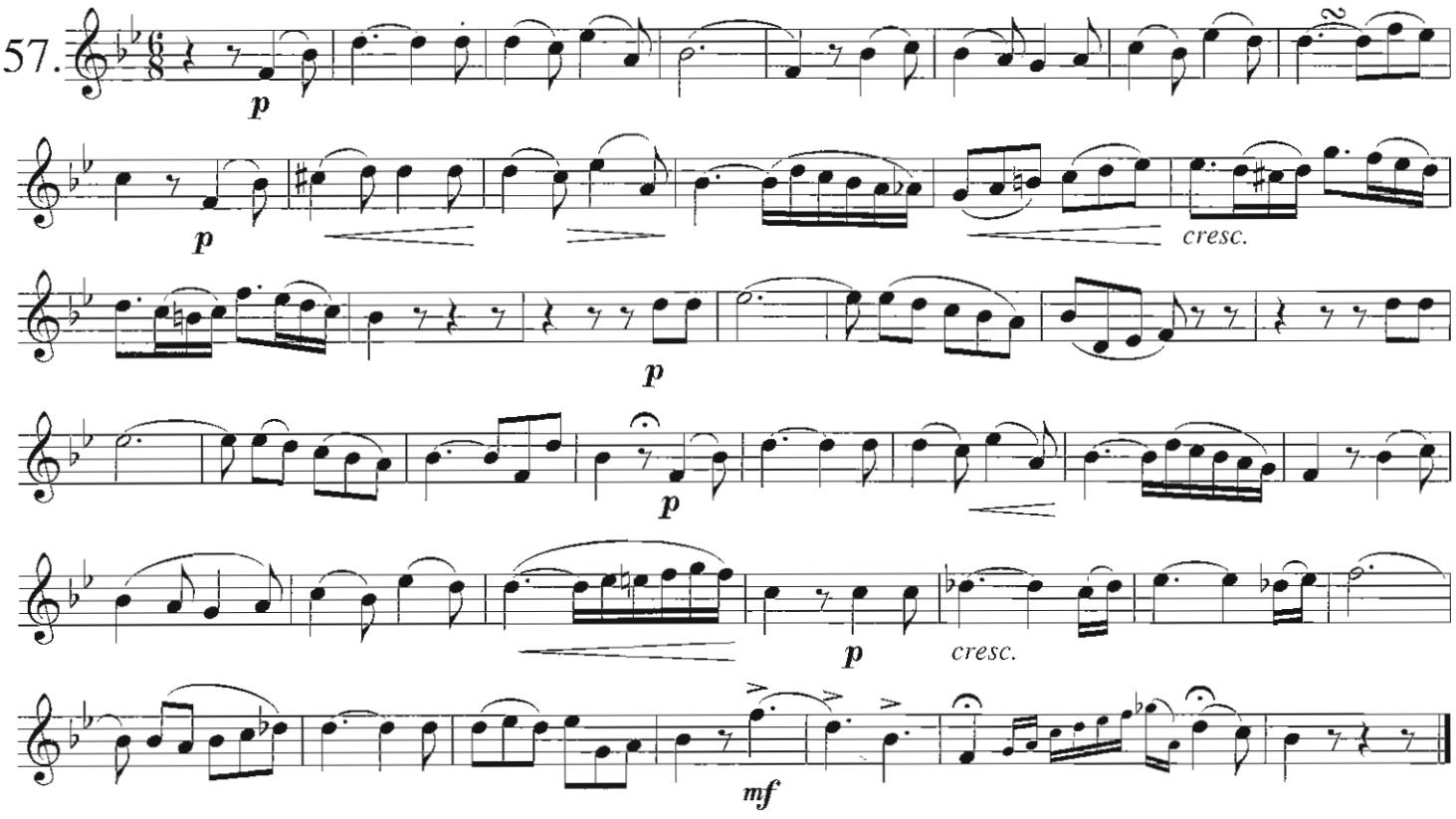


ARIA "GEMMA DI VERGY"

Donizetti

Andante

57.

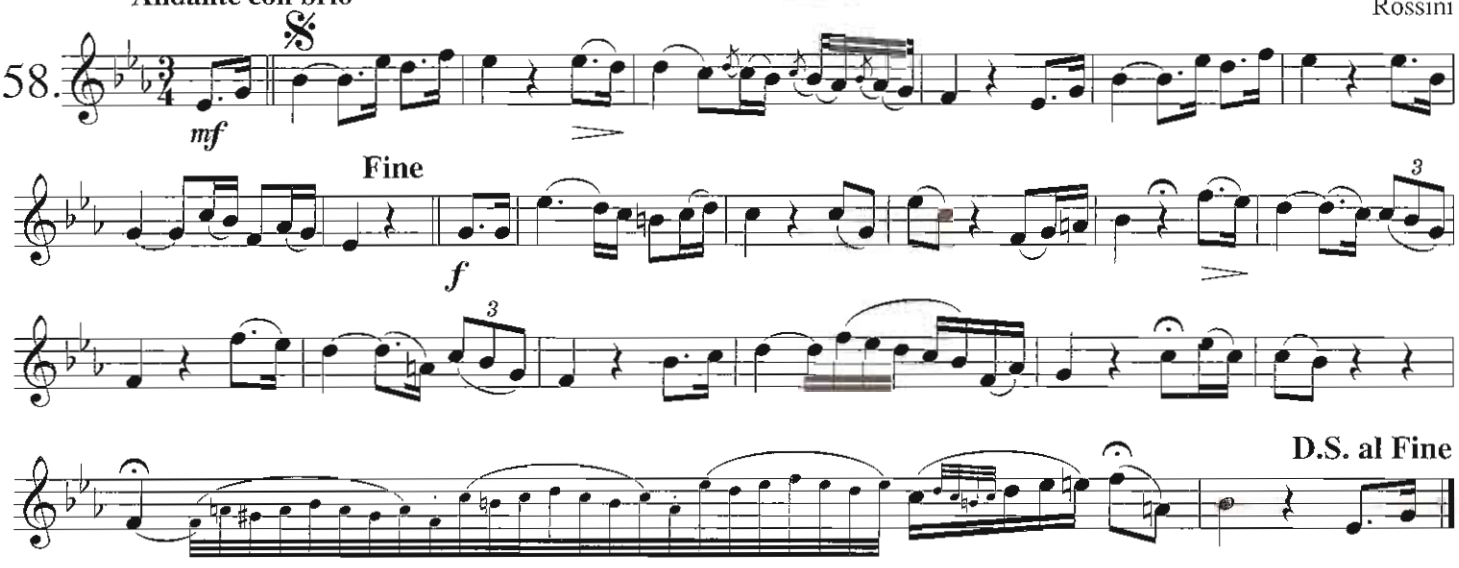


LA GAZZA LADRA

Rossini

Andante con brio

58.

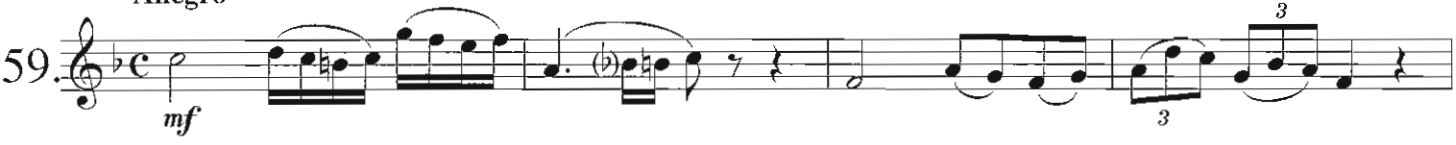


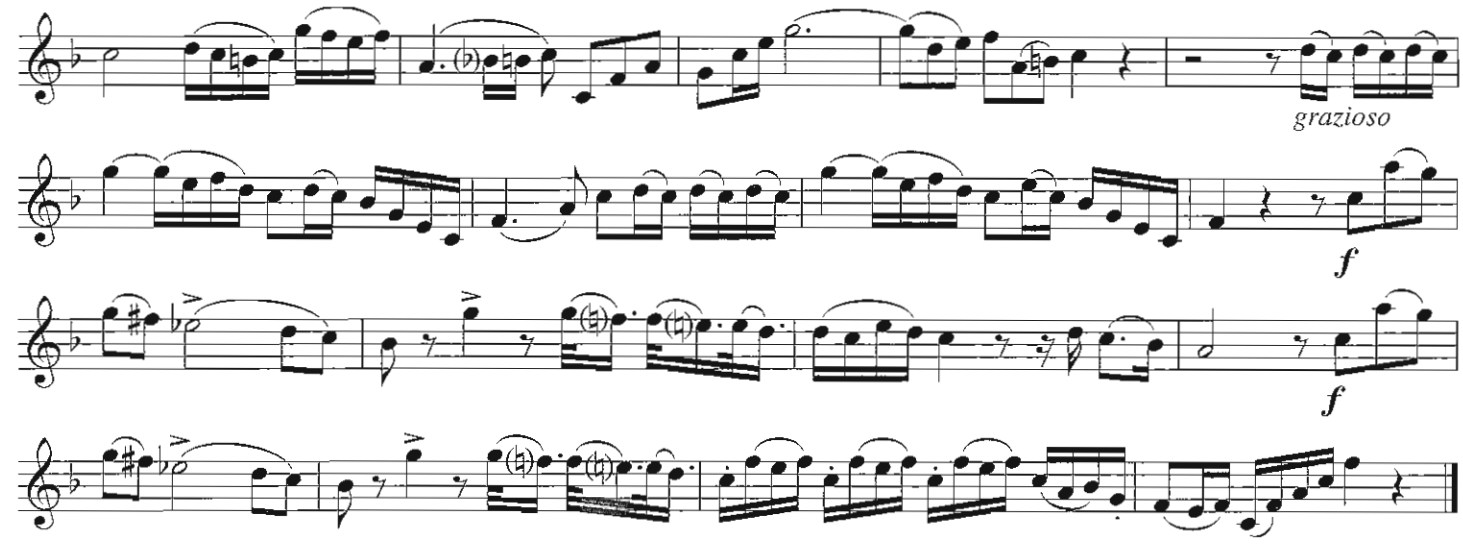
LA GAZZA LADRA

Rossini

Allegro

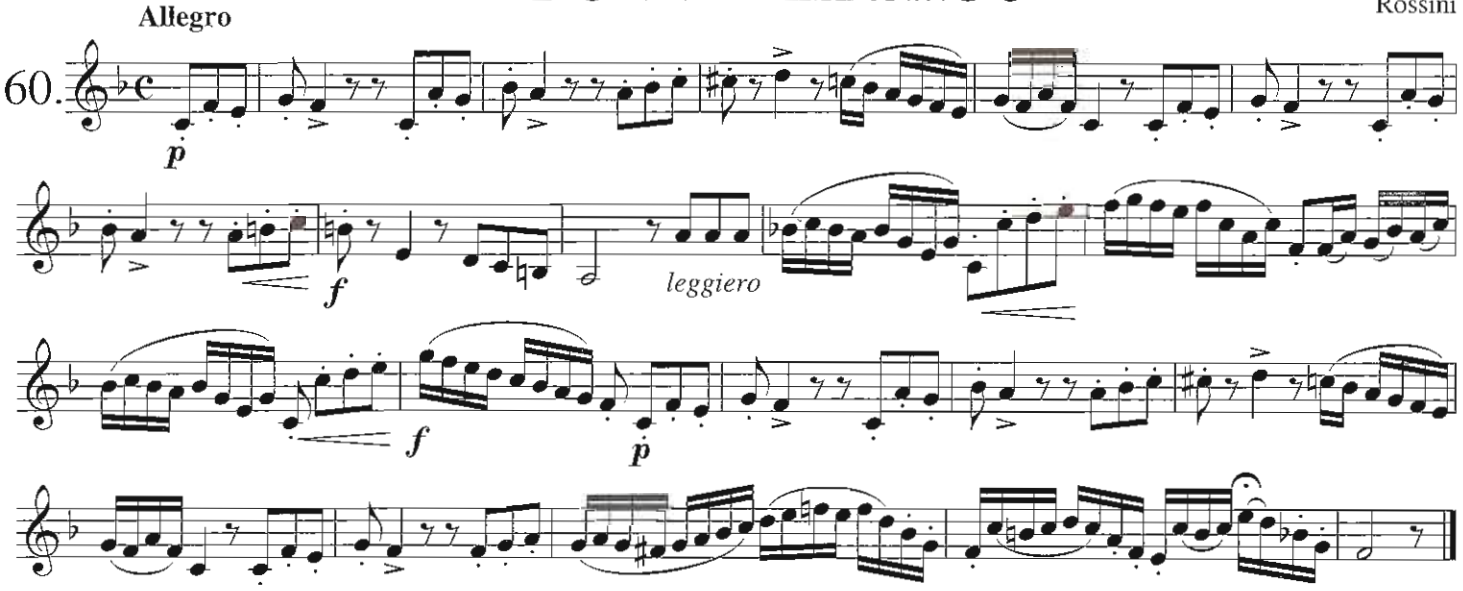
59.





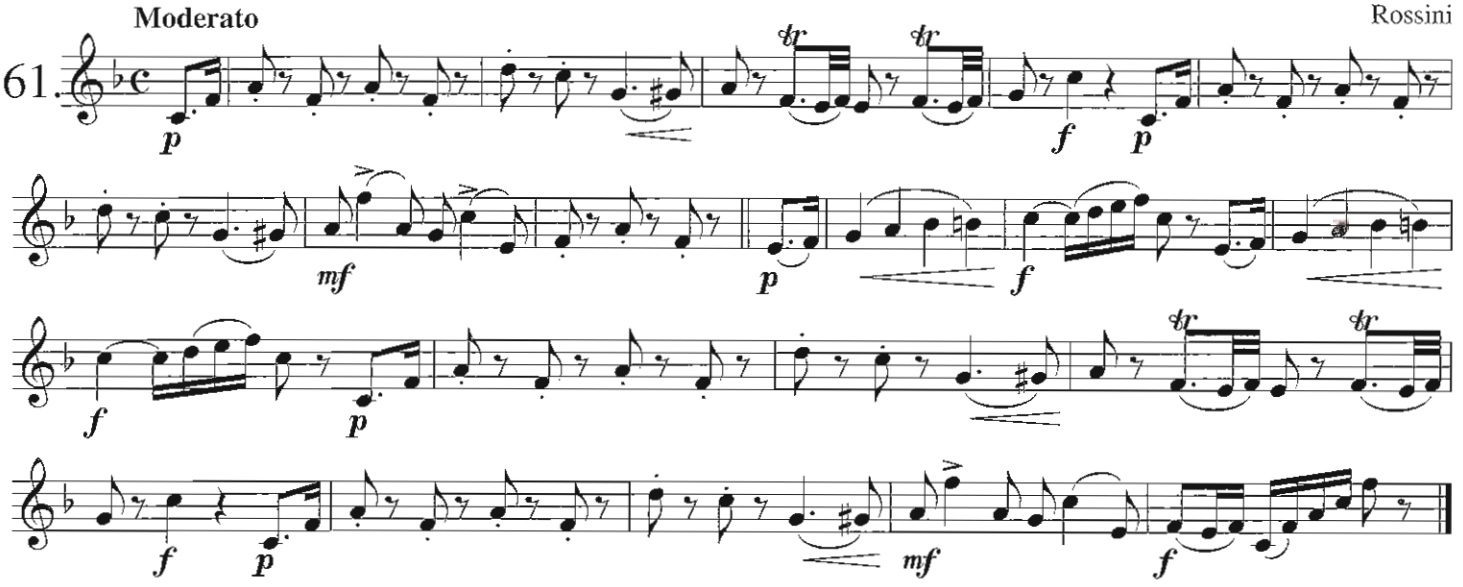
LA DONNA DEL LAGO

Rossini



LA CENERENTOLA

Rossini

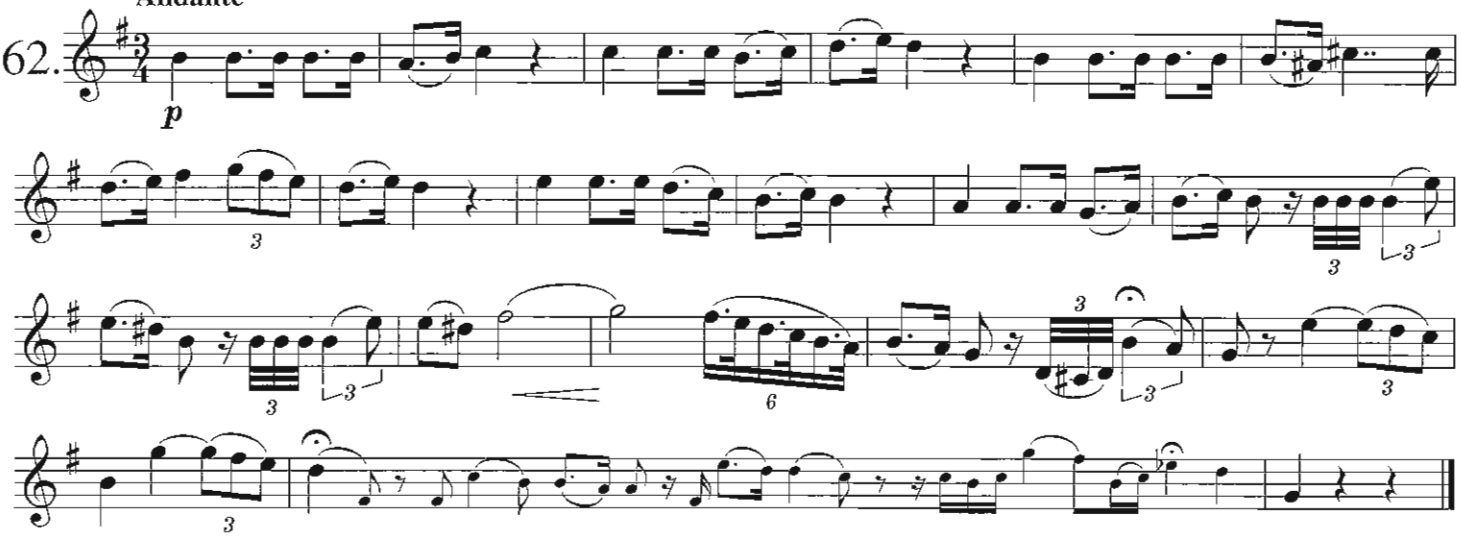


QUANDO LE SERE AL PLACIDO

Andante

Verdi

62.

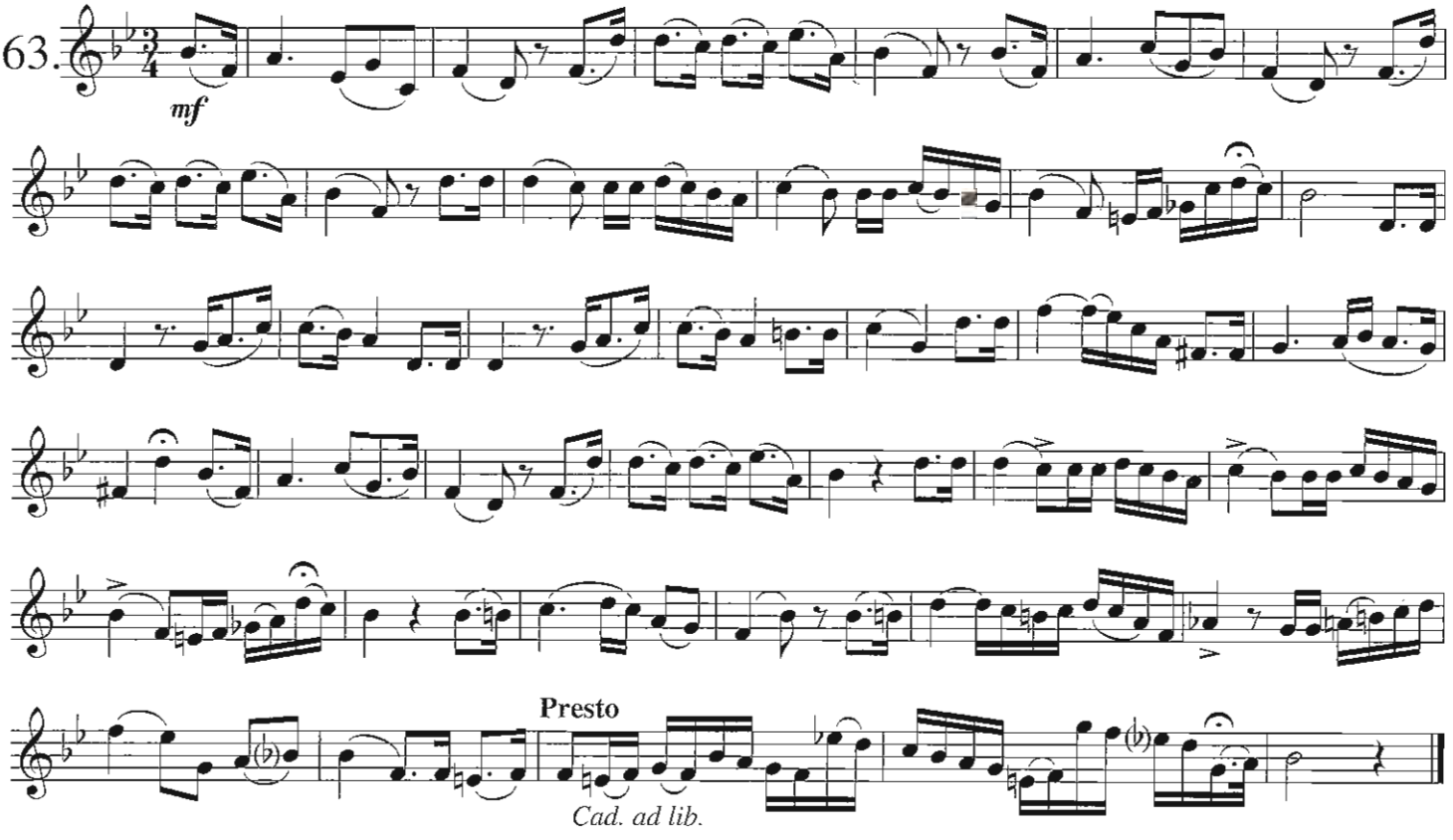


ALLA VITA CHE T'ARRIDE

Andante

Verdi

63.

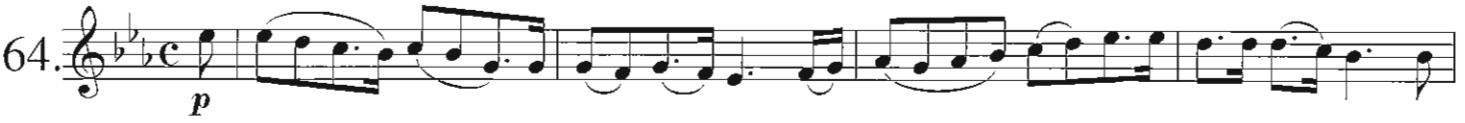


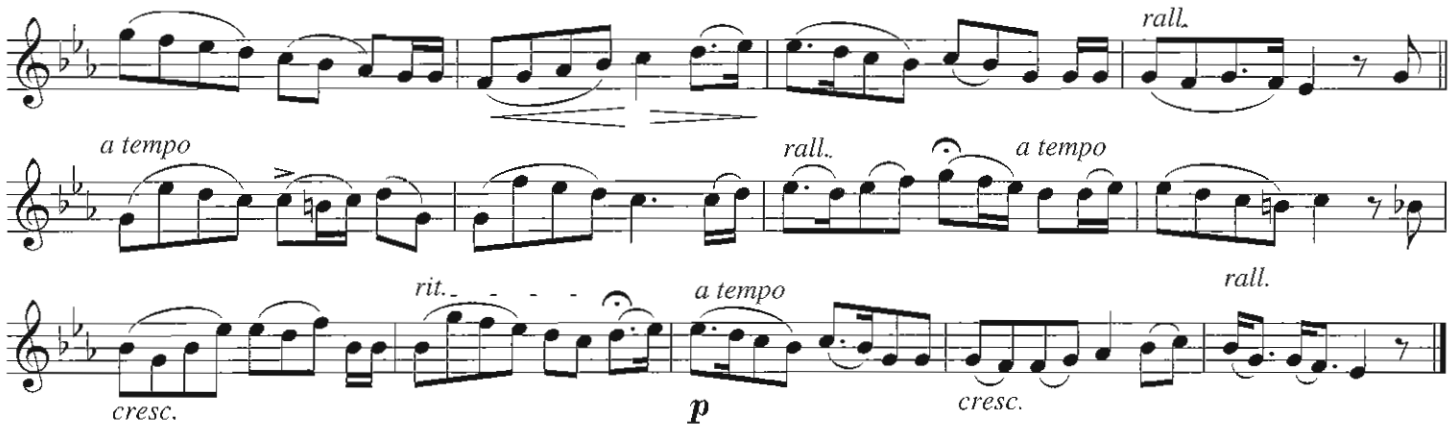
THE IRISH IMMIGRANT

Andante

G. Barker

64.



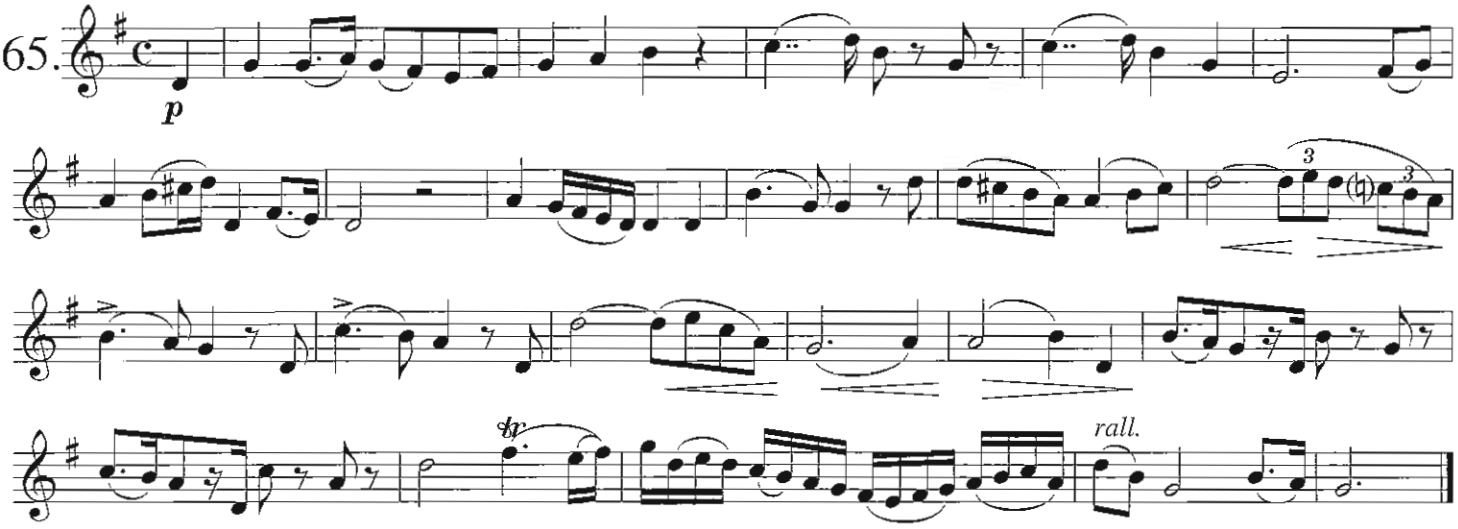


DON JUAN

Mozart

Andante

65.



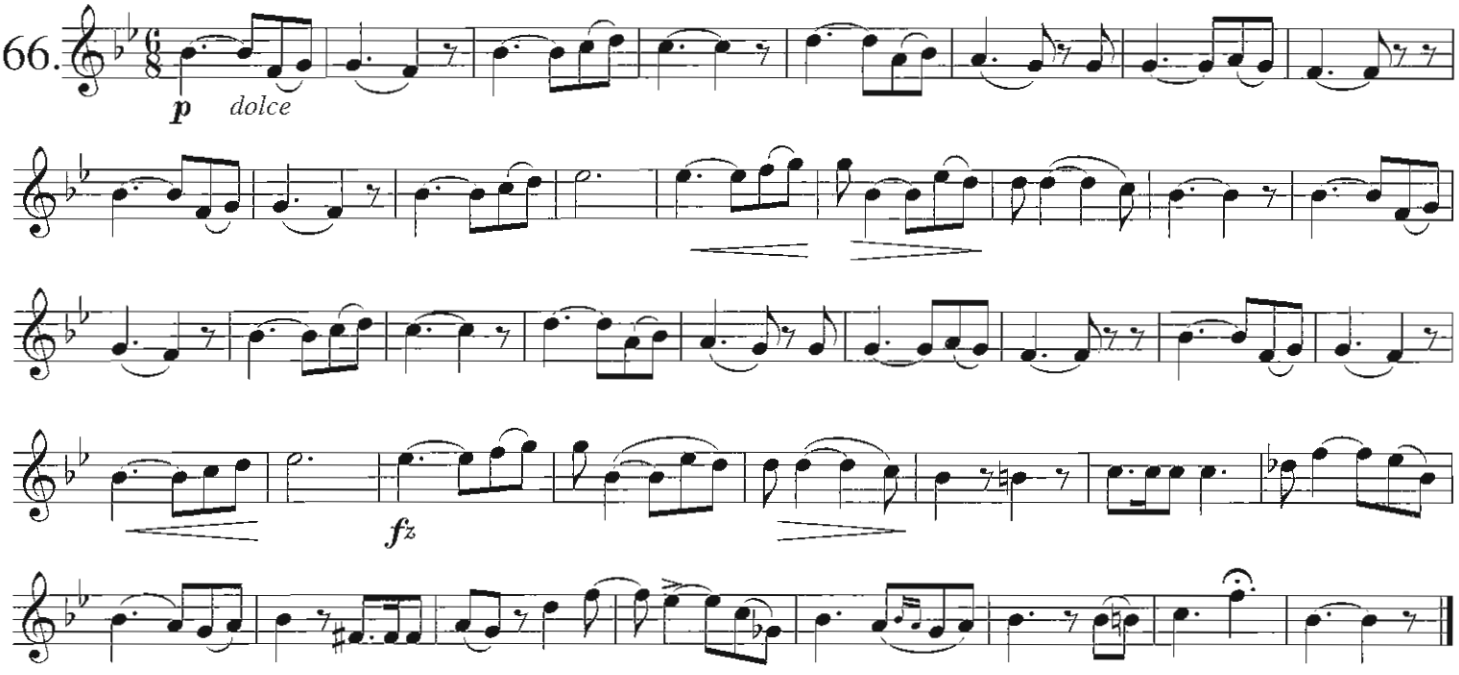
CAN I BE DREAMING?

from "The Talisman"

Balfe

Larghetto

66.

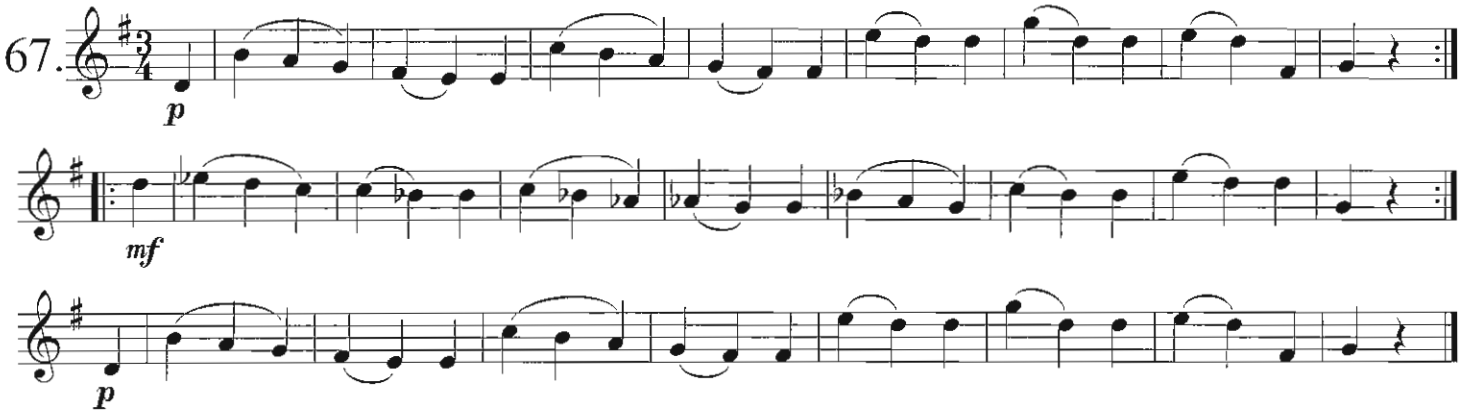


LE DESIR

Beethoven

Moderato

67.

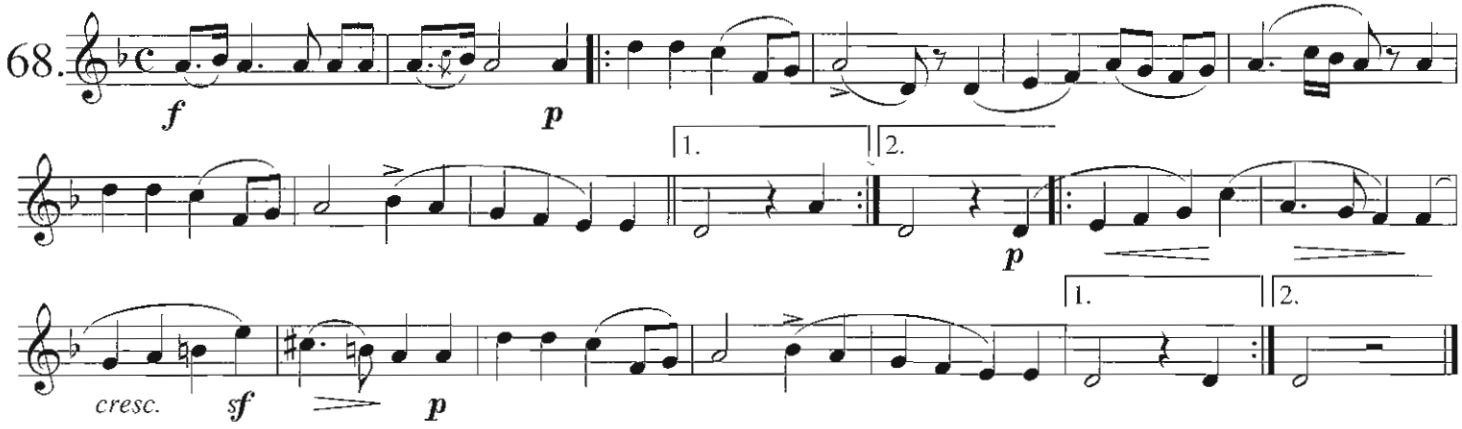


ANDANTE FROM A MAJOR SYMPHONY

Mendelssohn

Andante con moto

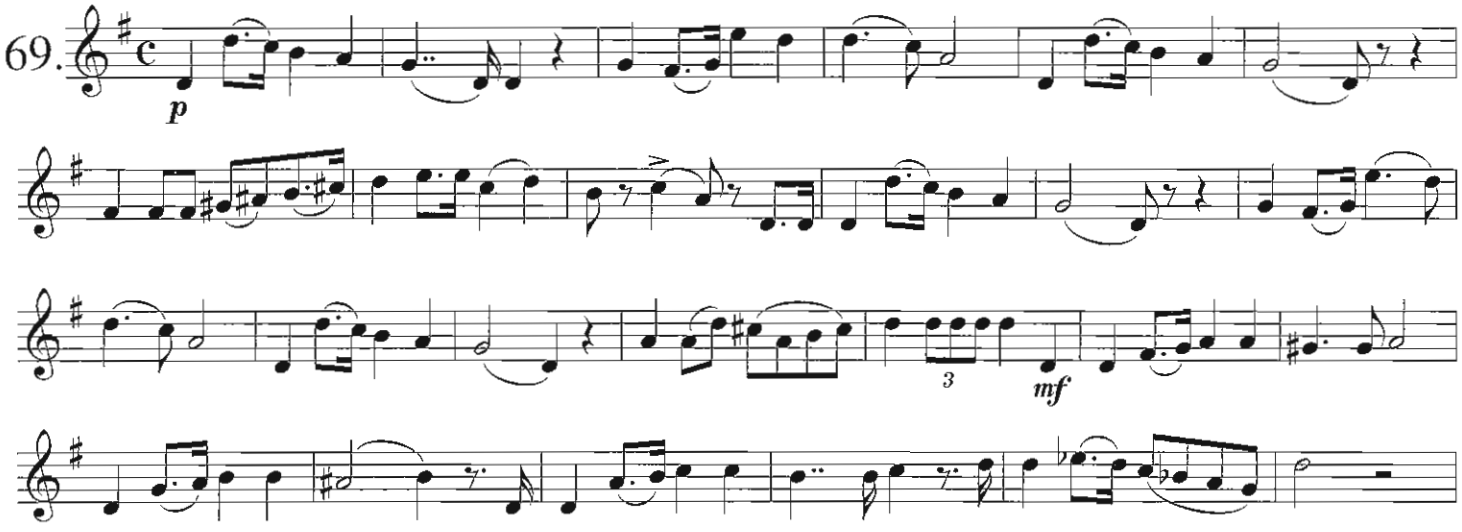
68.

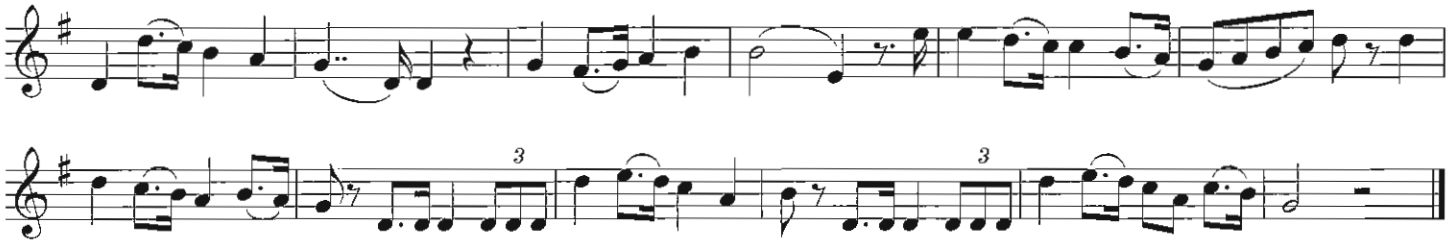


AL BEN DE' TUOI QUAL VITTIMA

Moderato

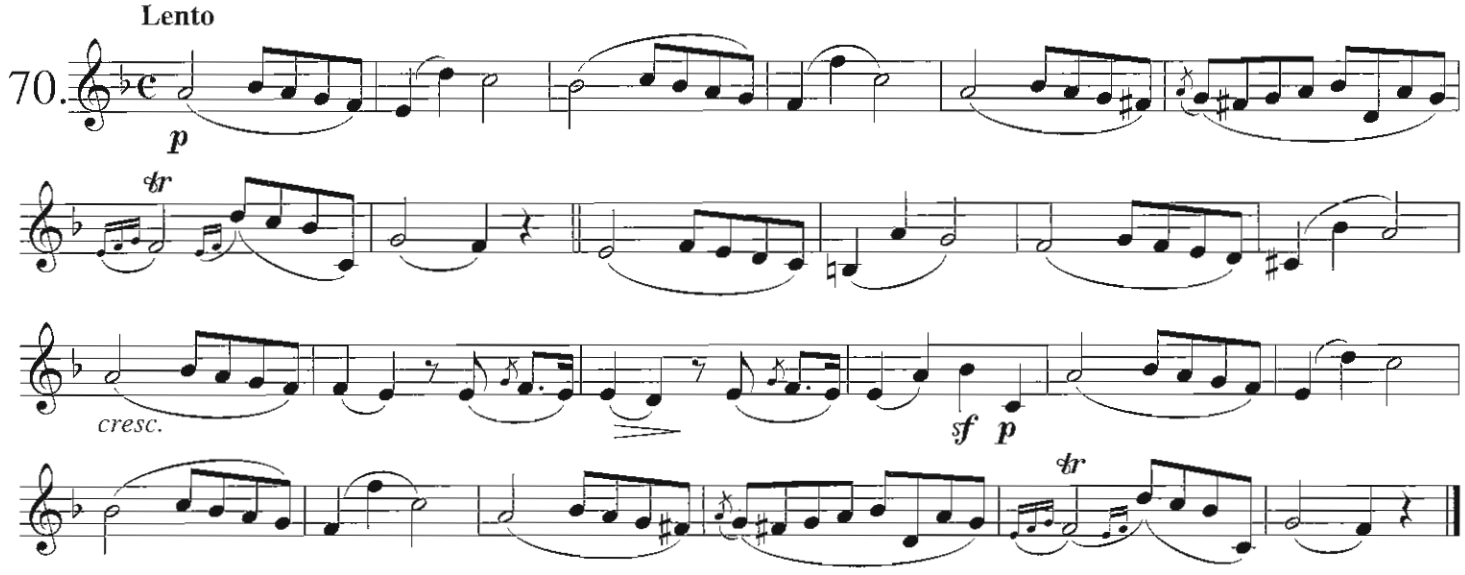
69.





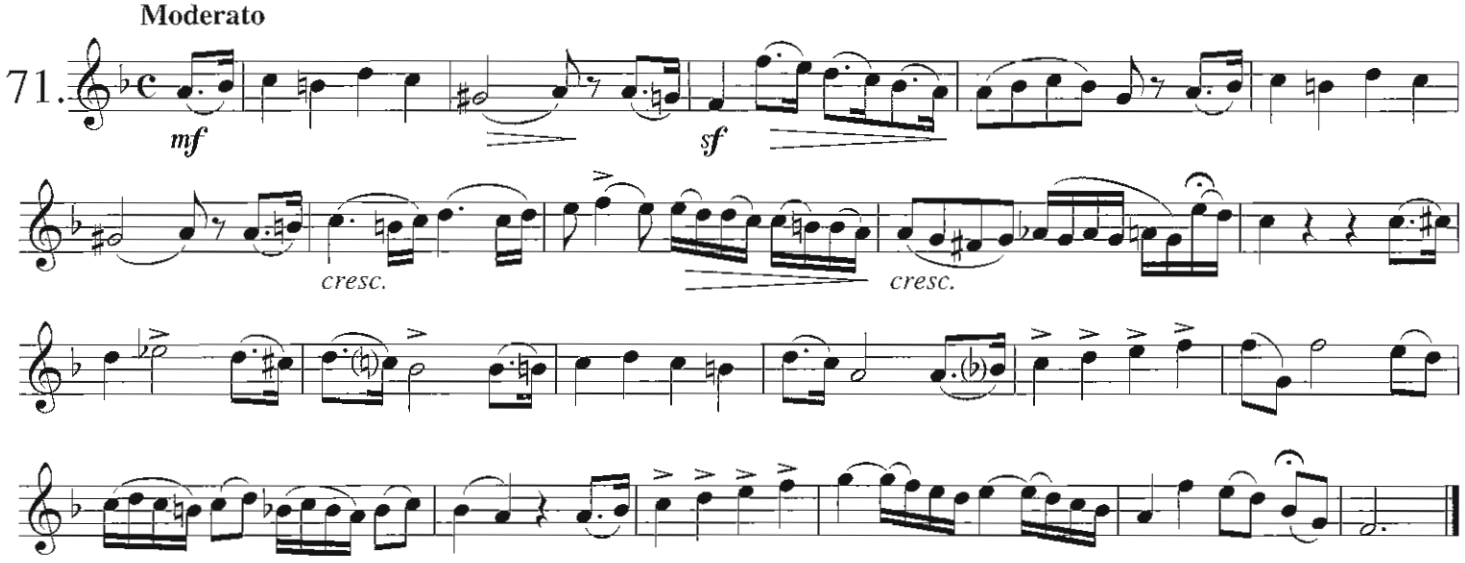
FUNERAL MARCH

Chopin



ANNA BOLENA

Donizetti

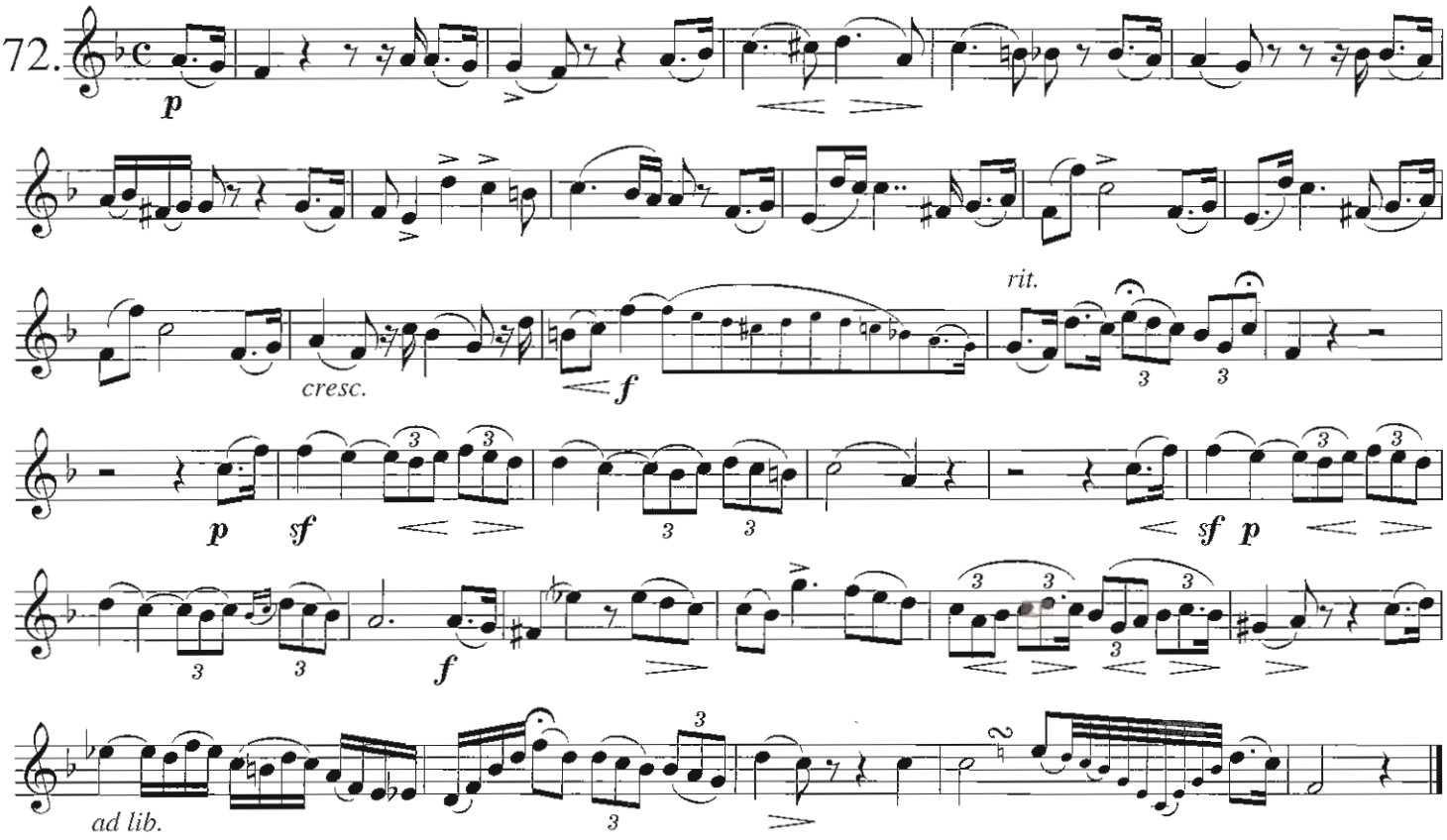


ANNA BOLENA

Donizetti

Cantabile

72.

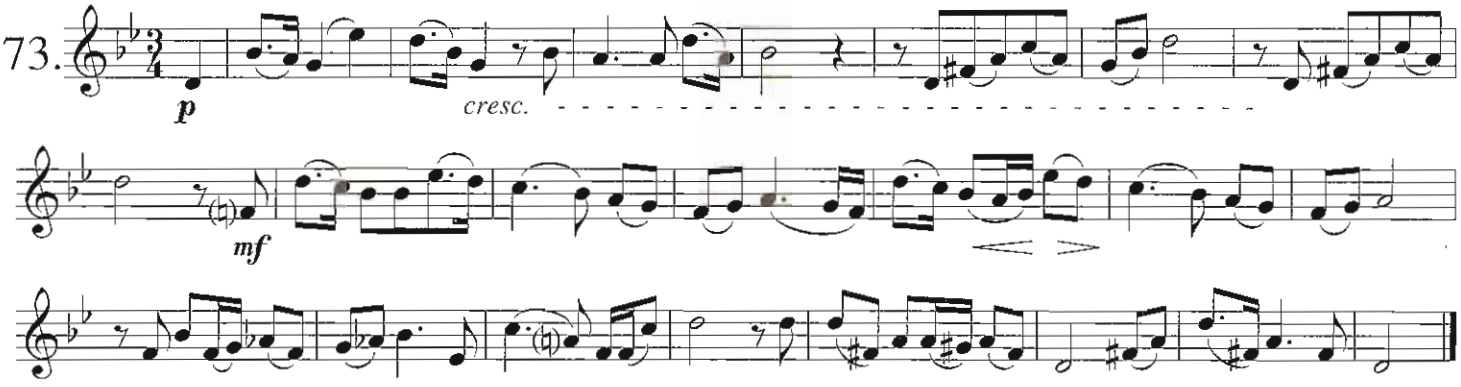


ARIETTE

Weber

Andante con moto

73.

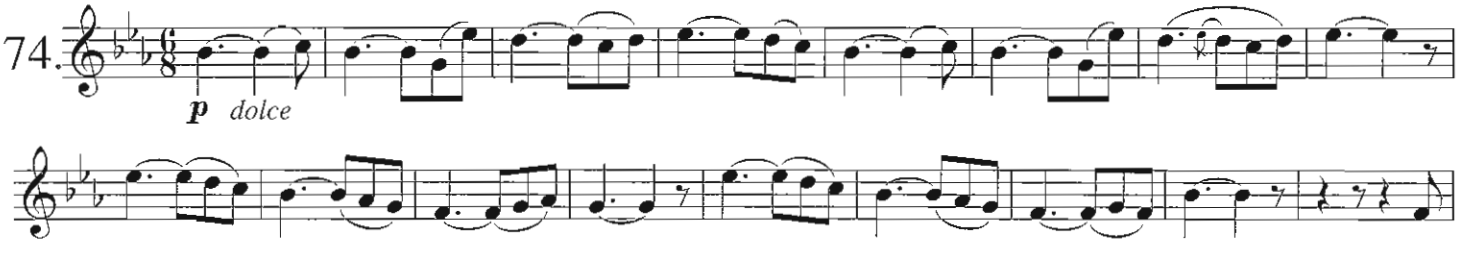


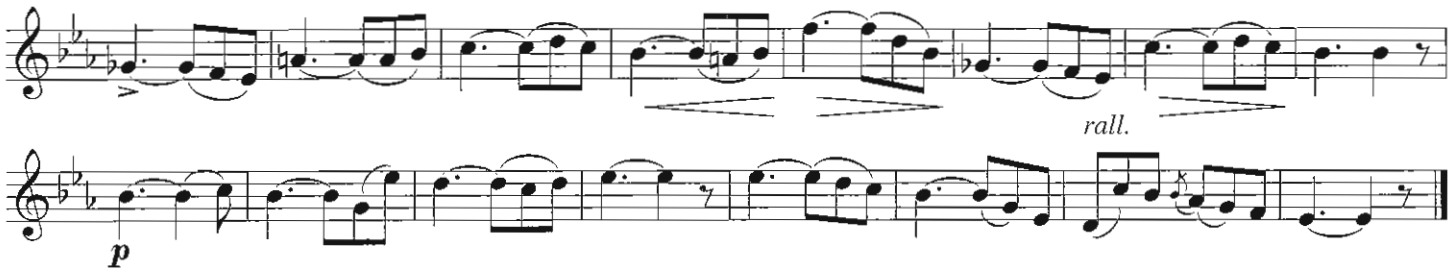
SONG OF THE MERMAIDS

Weber

Andante con moto

74.



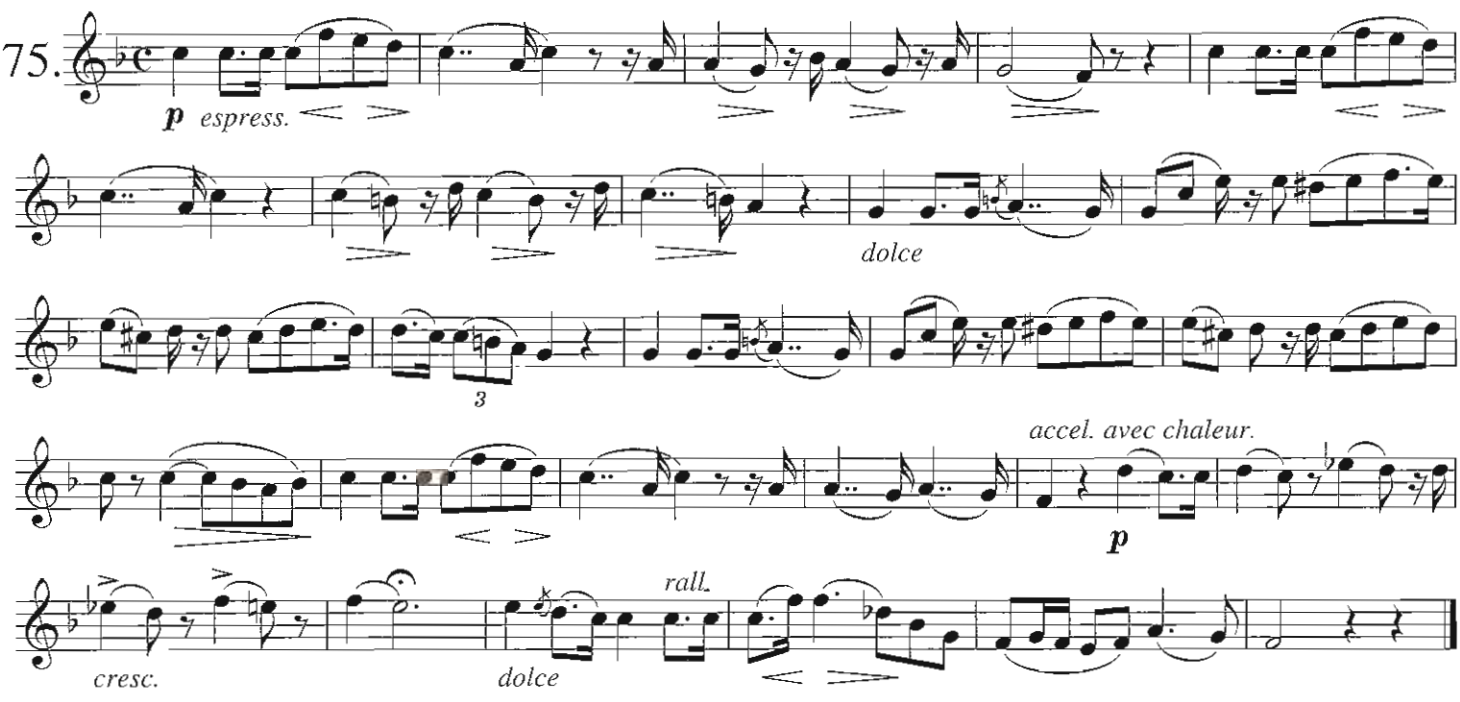


L'AMOR FUNESTO

Donizetti

Andante

75.

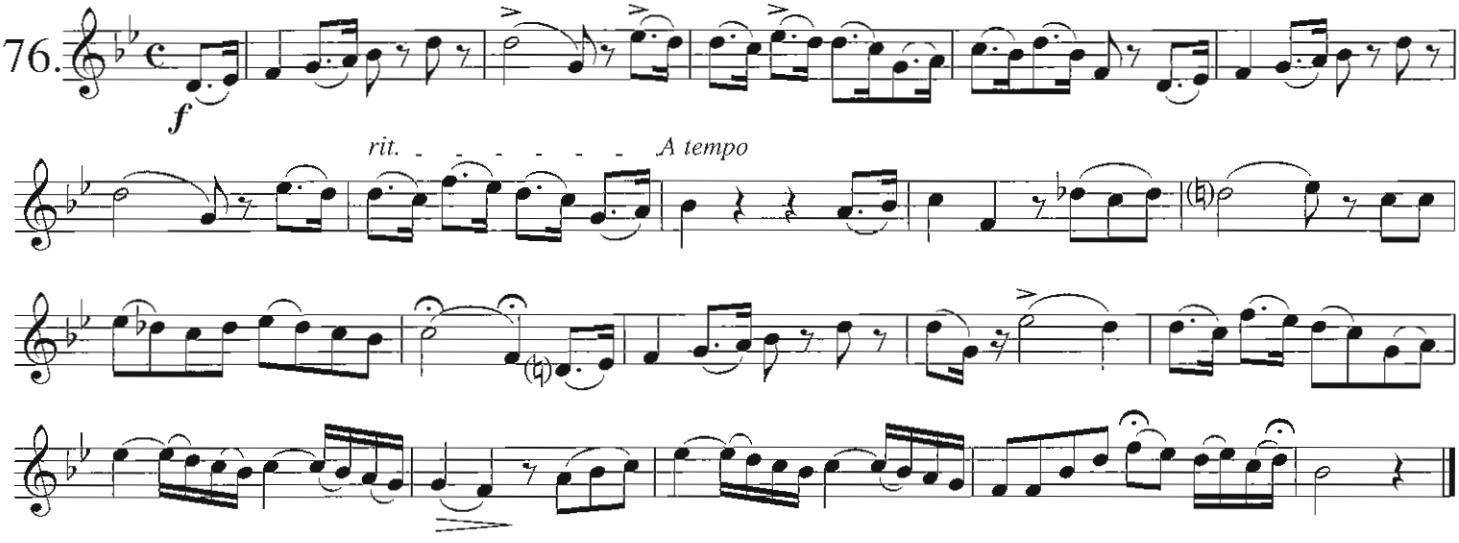


ROMEO

Bellini

Moderato

76.

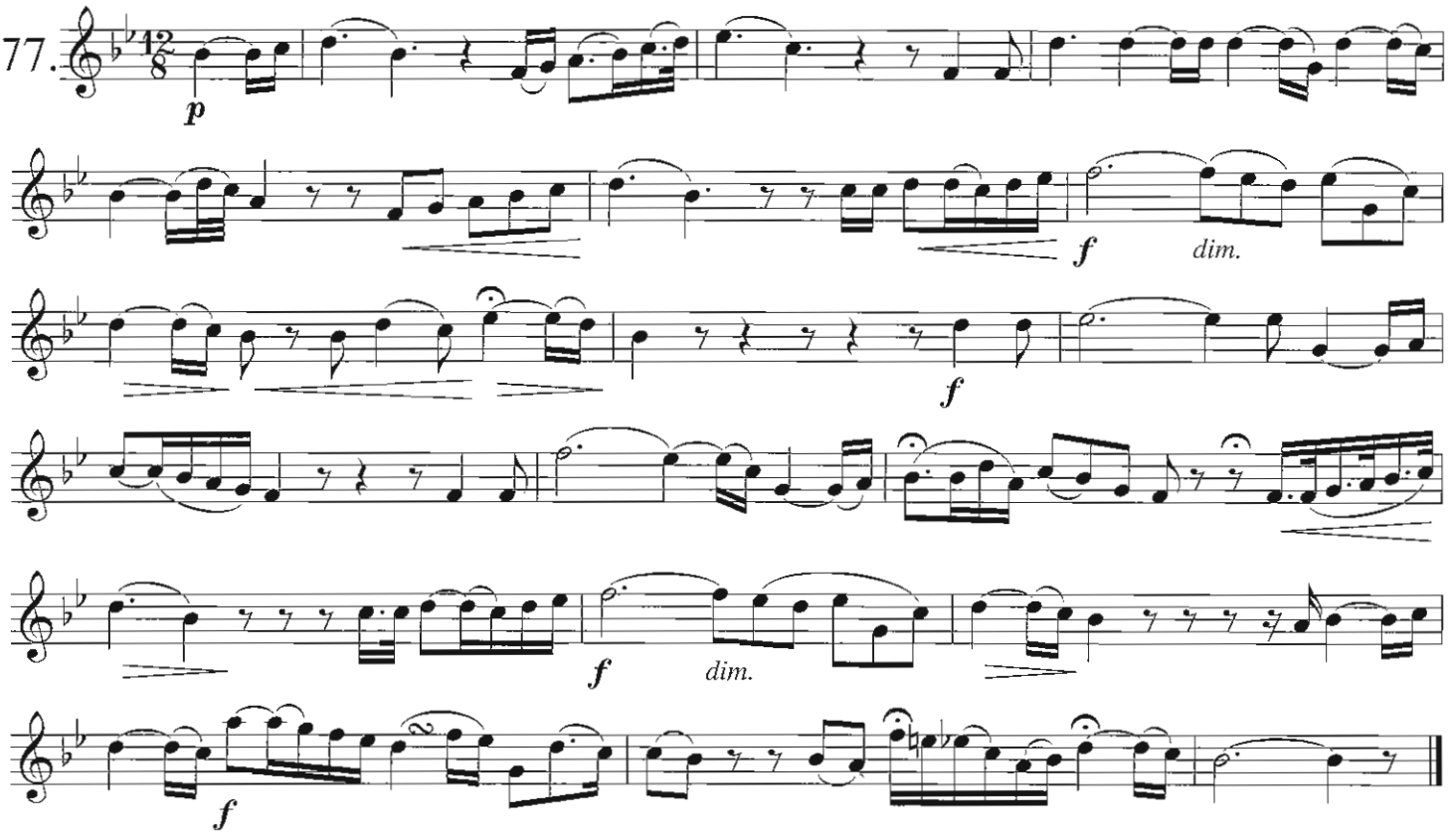


ROMEO

Andante

Bellini

77.

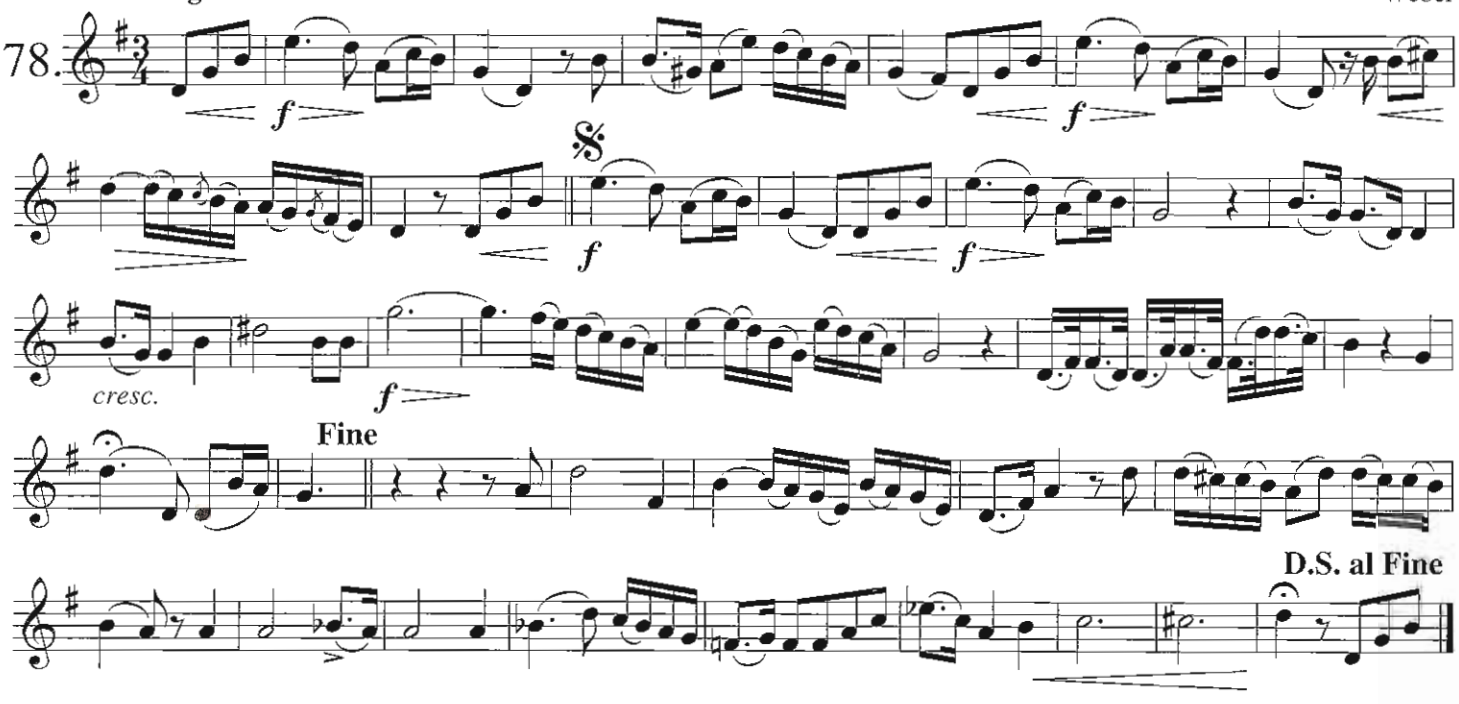


FREISCHÜTZ

Adagio

Weber

78.

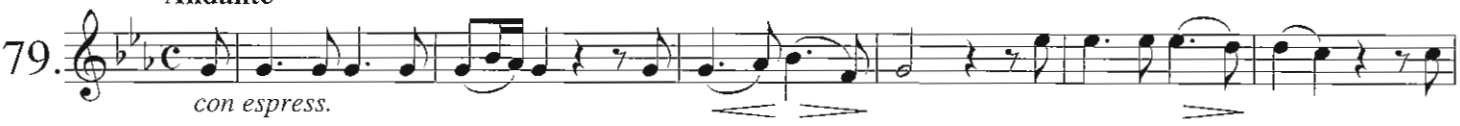


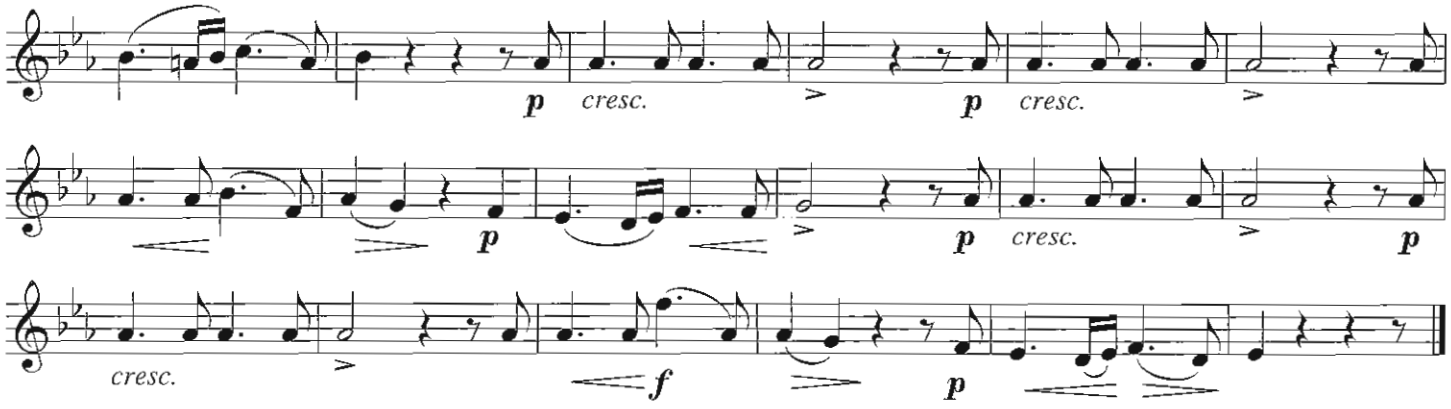
ADIEU

Andante

Schubert

79.

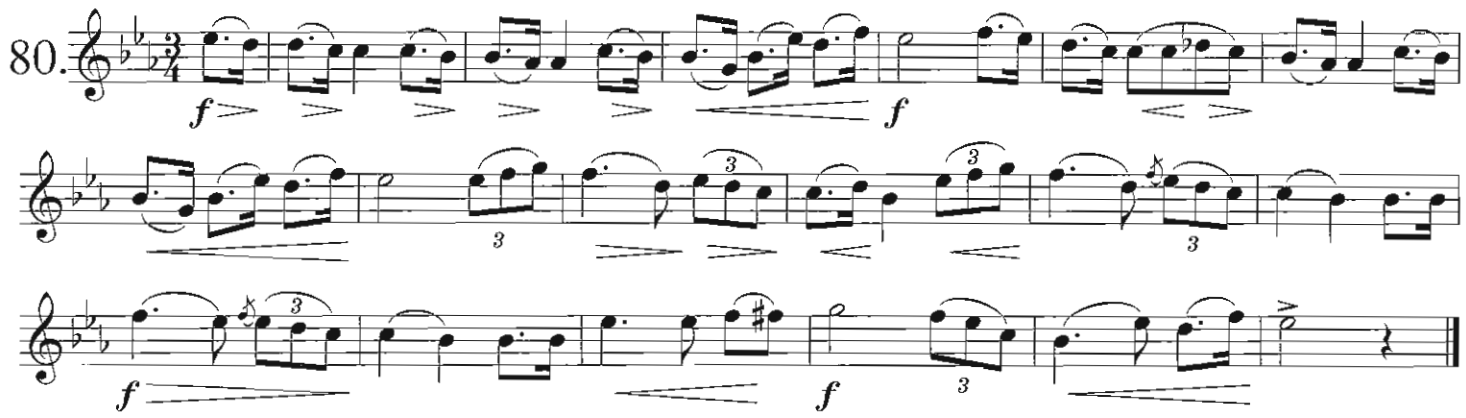




EULOGY OF TEARS

Andante

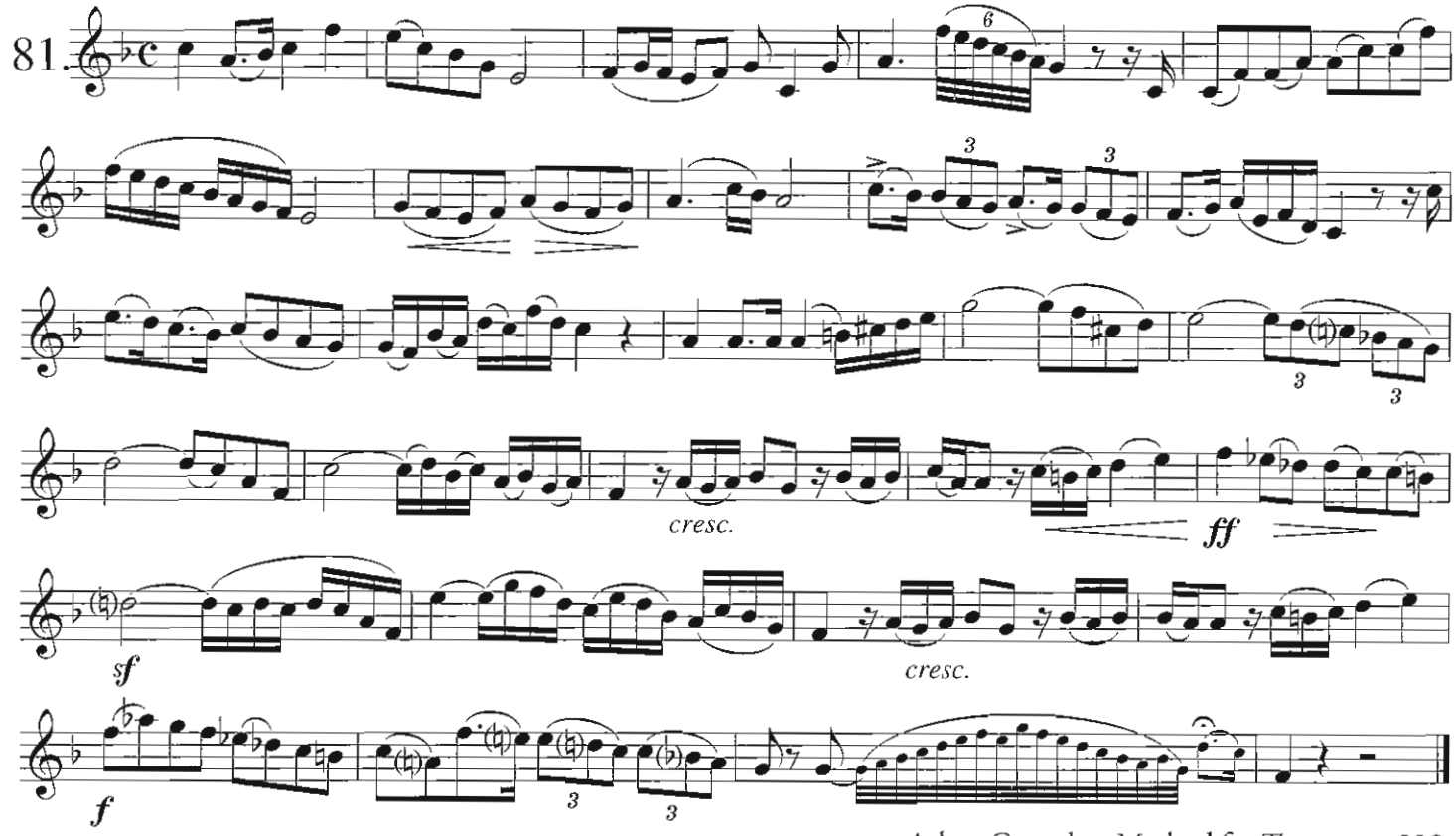
Schubert



ANNA BOLENA

Larghetto

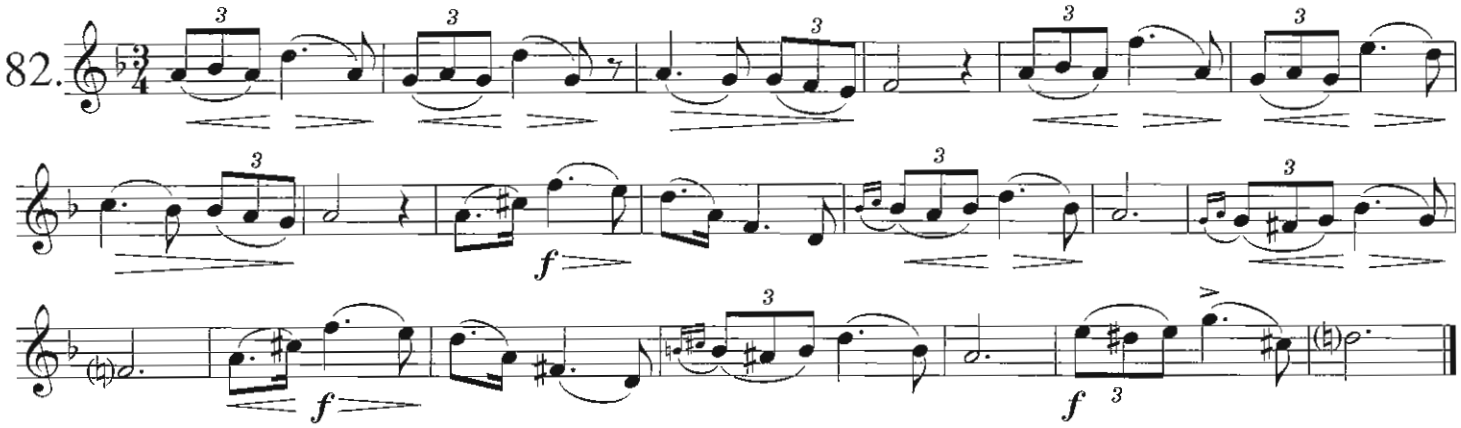
Donizetti



SERENADE

Schubert

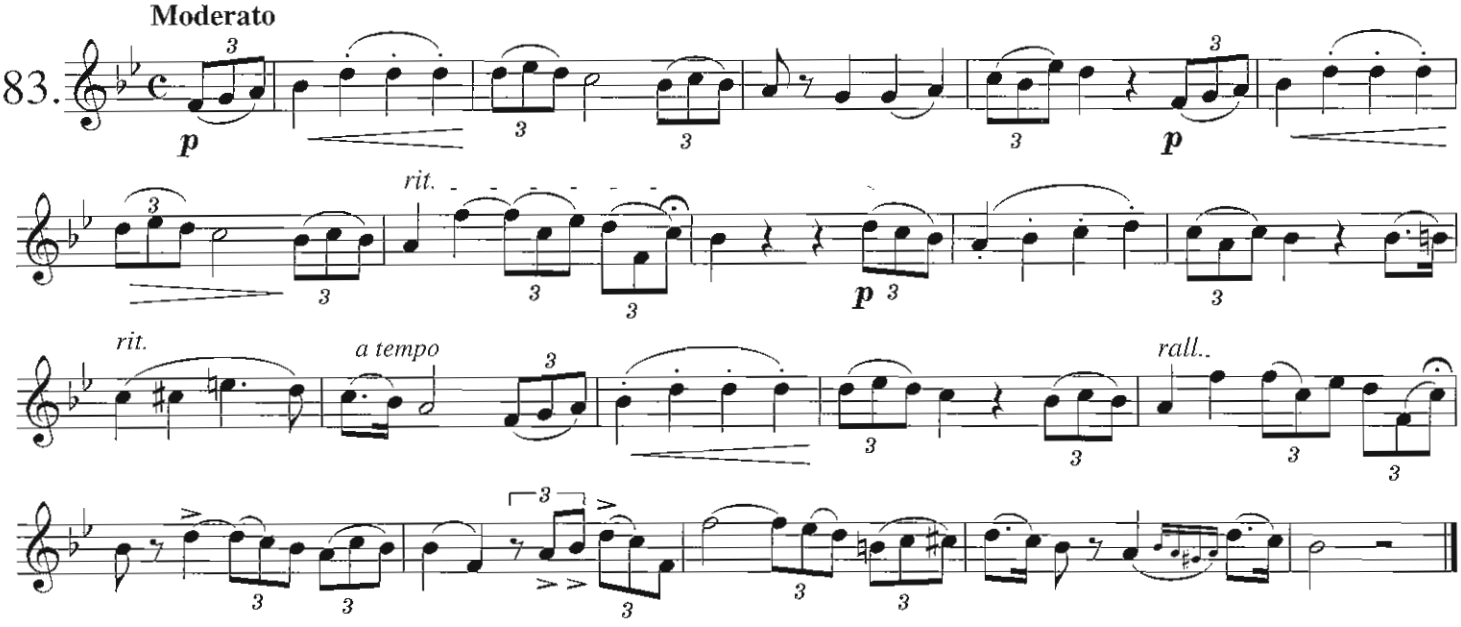
82. Moderato



ERNANI

Verdi

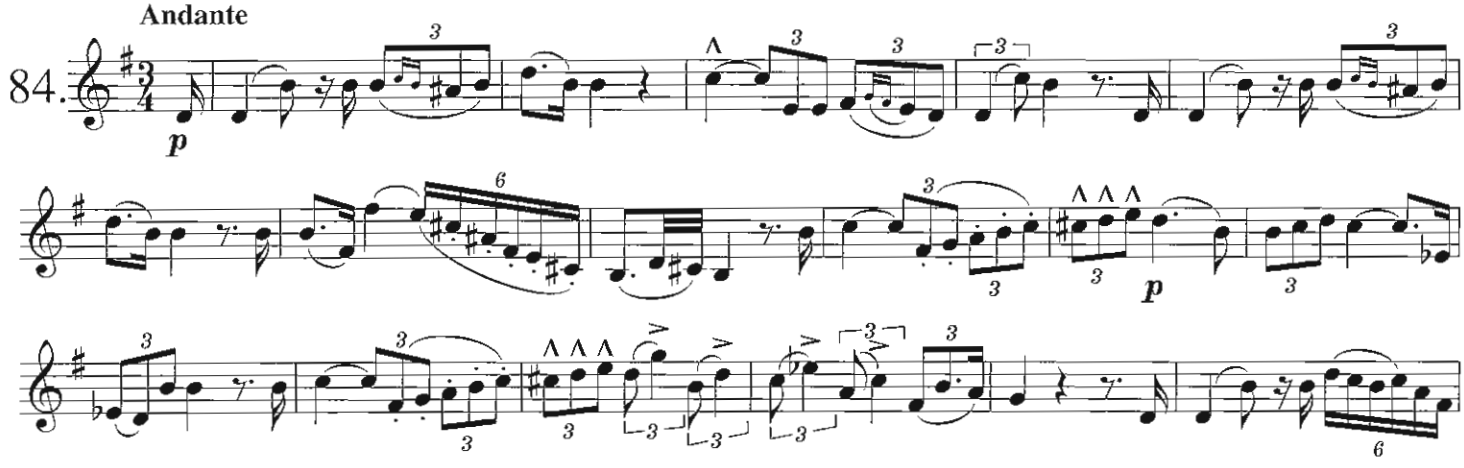
83. Moderato

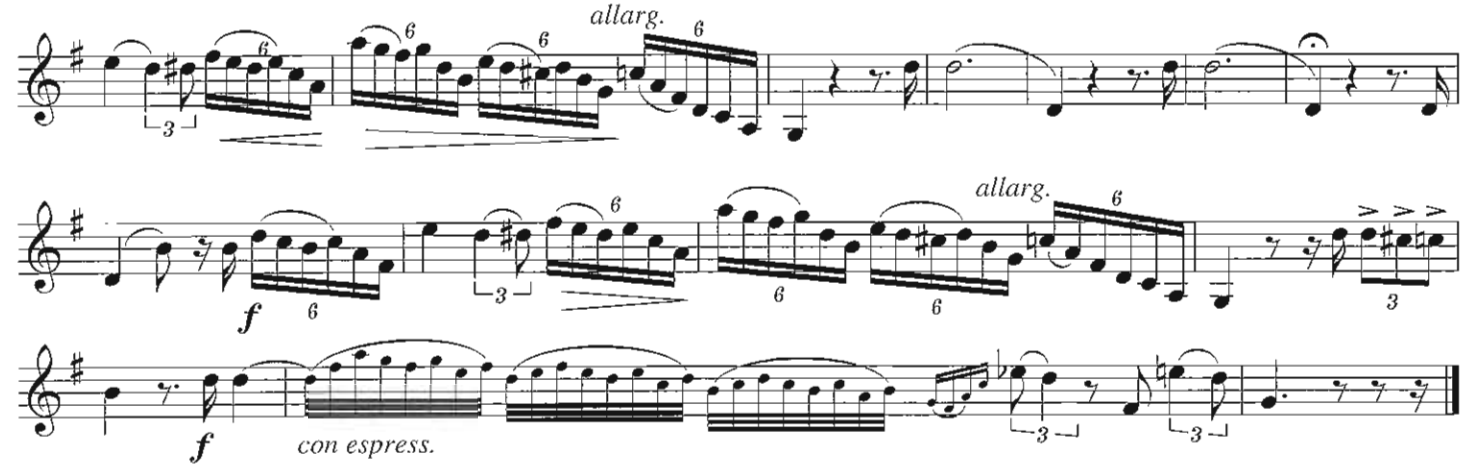


ERNANI

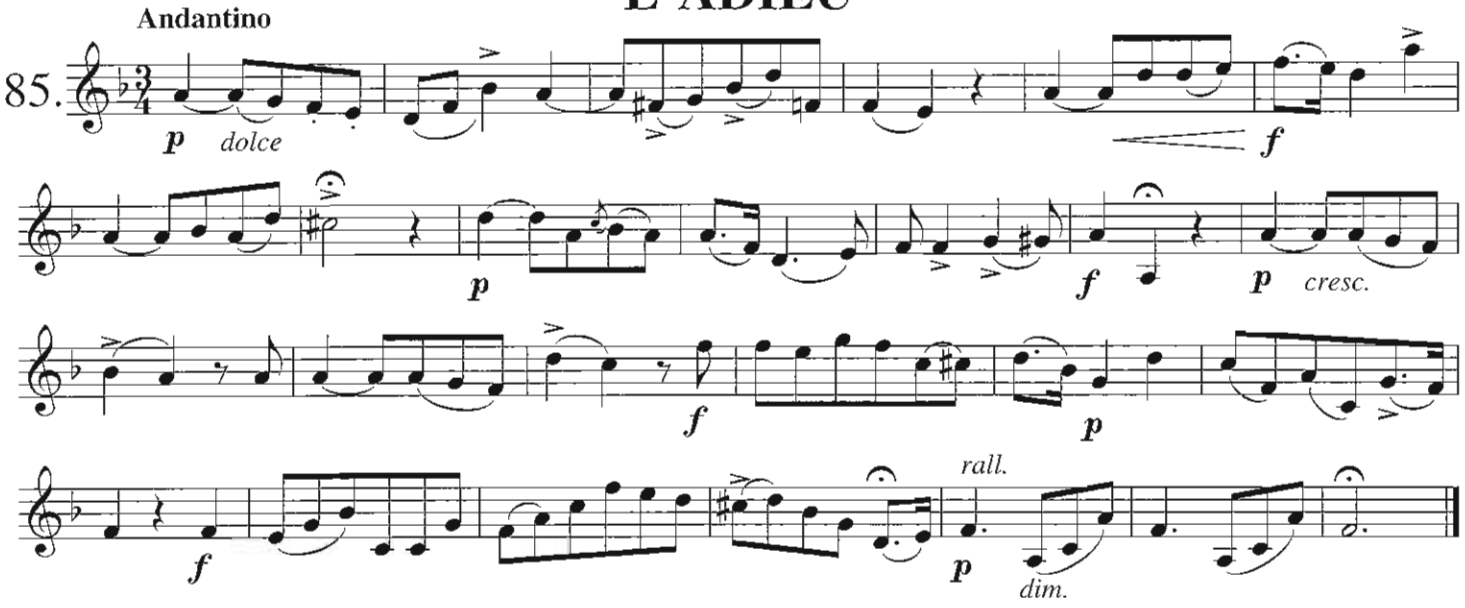
Verdi

84. Andante

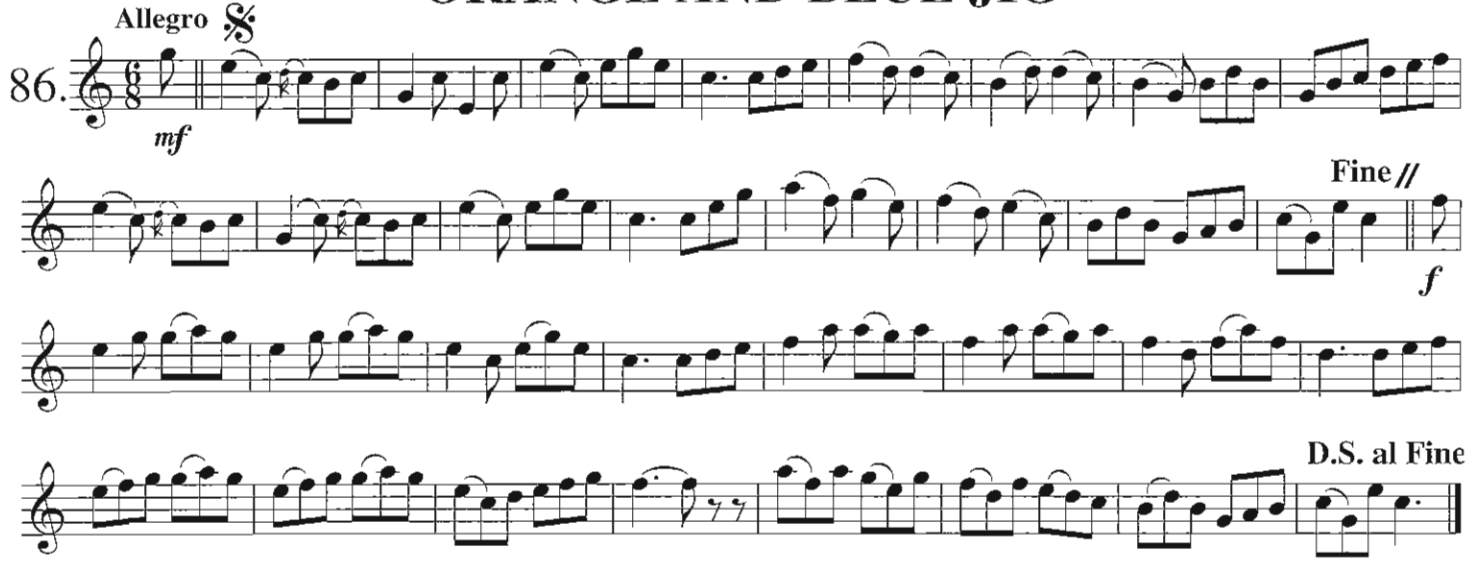




"L'ADIEU"

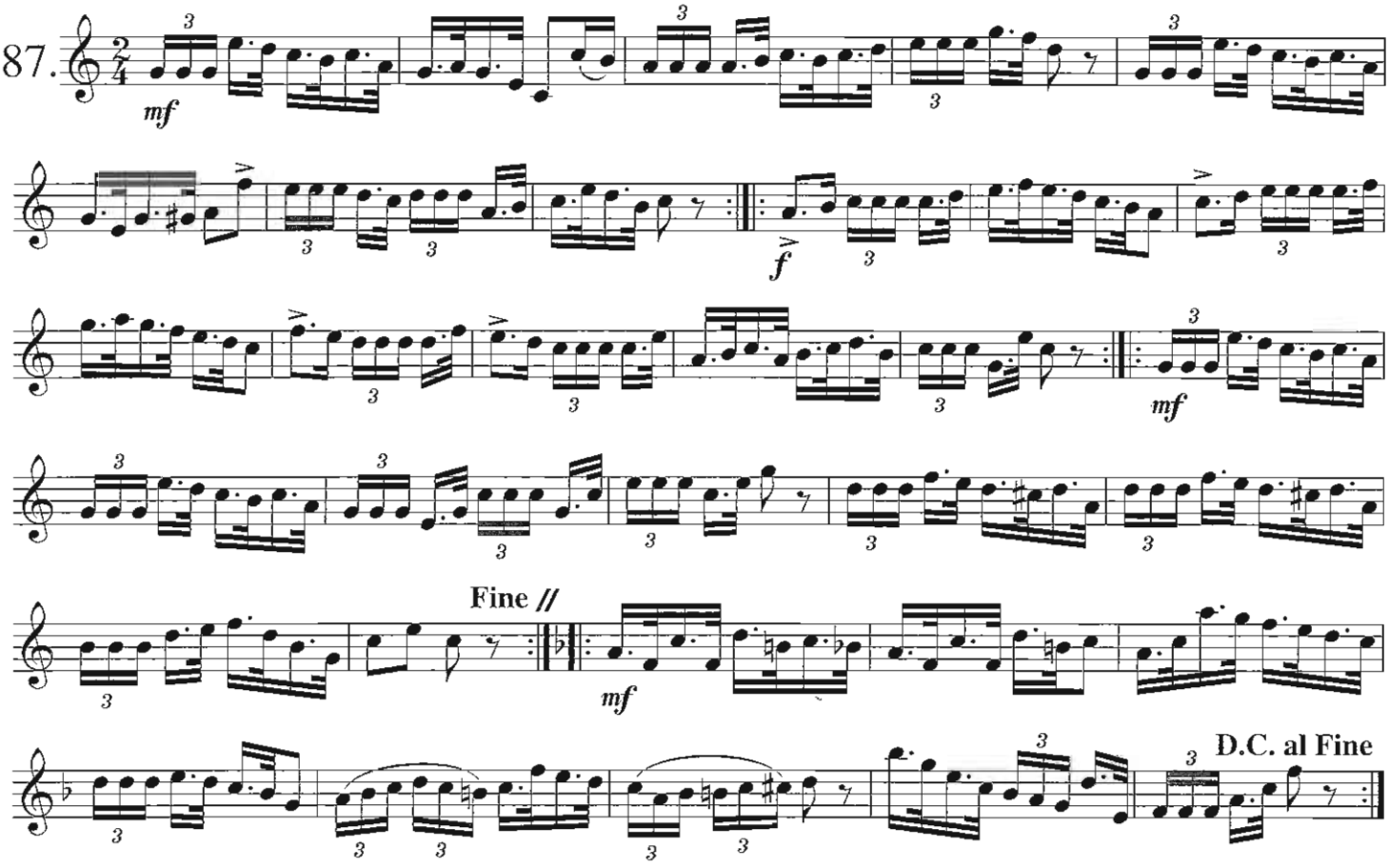


ORANGE AND BLUE JIG



LANCASHIRE CLOG DANCE

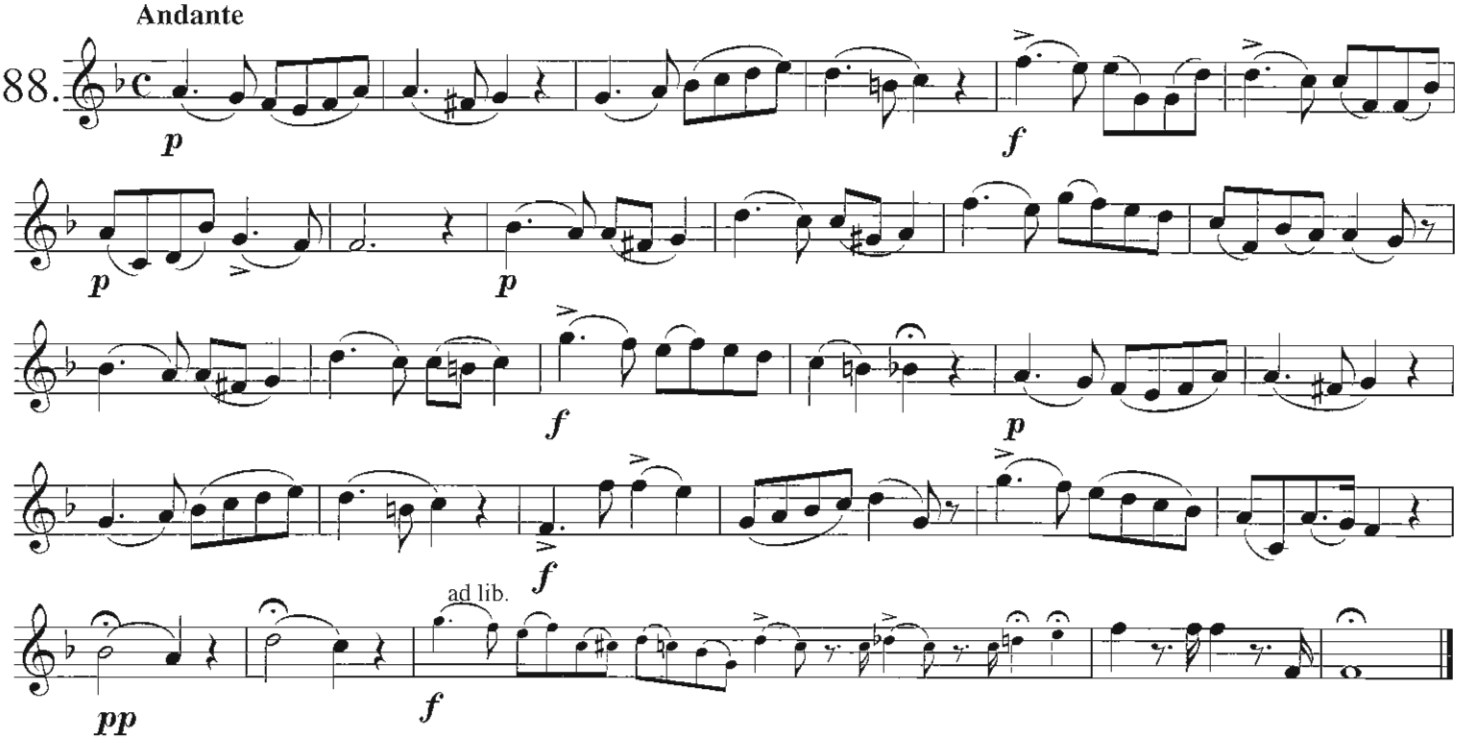
87.



"L'AMOUR"

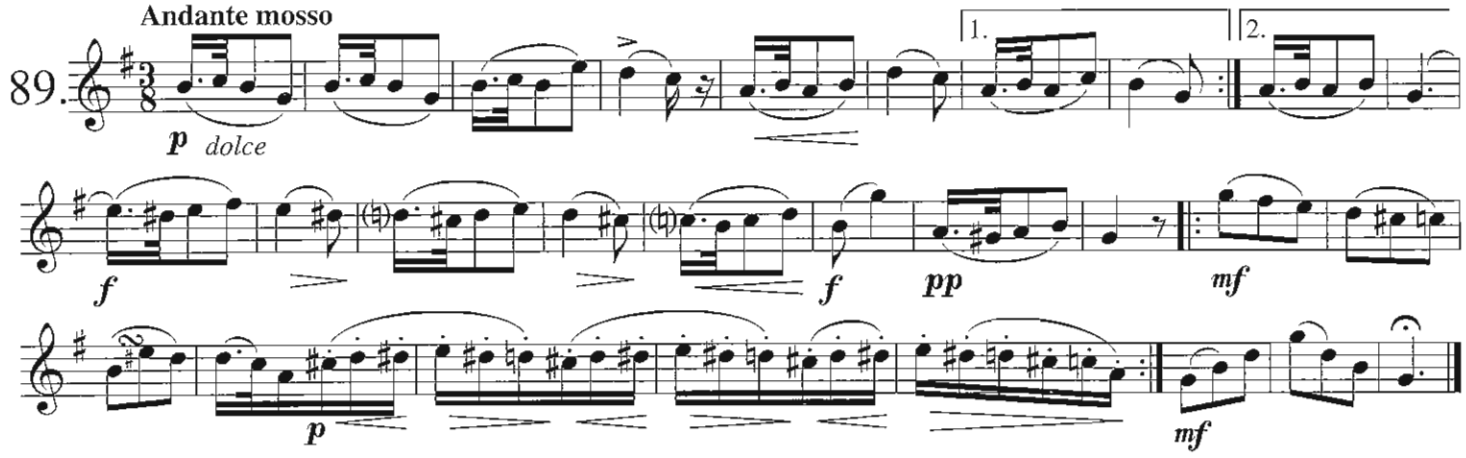
Andante

88.



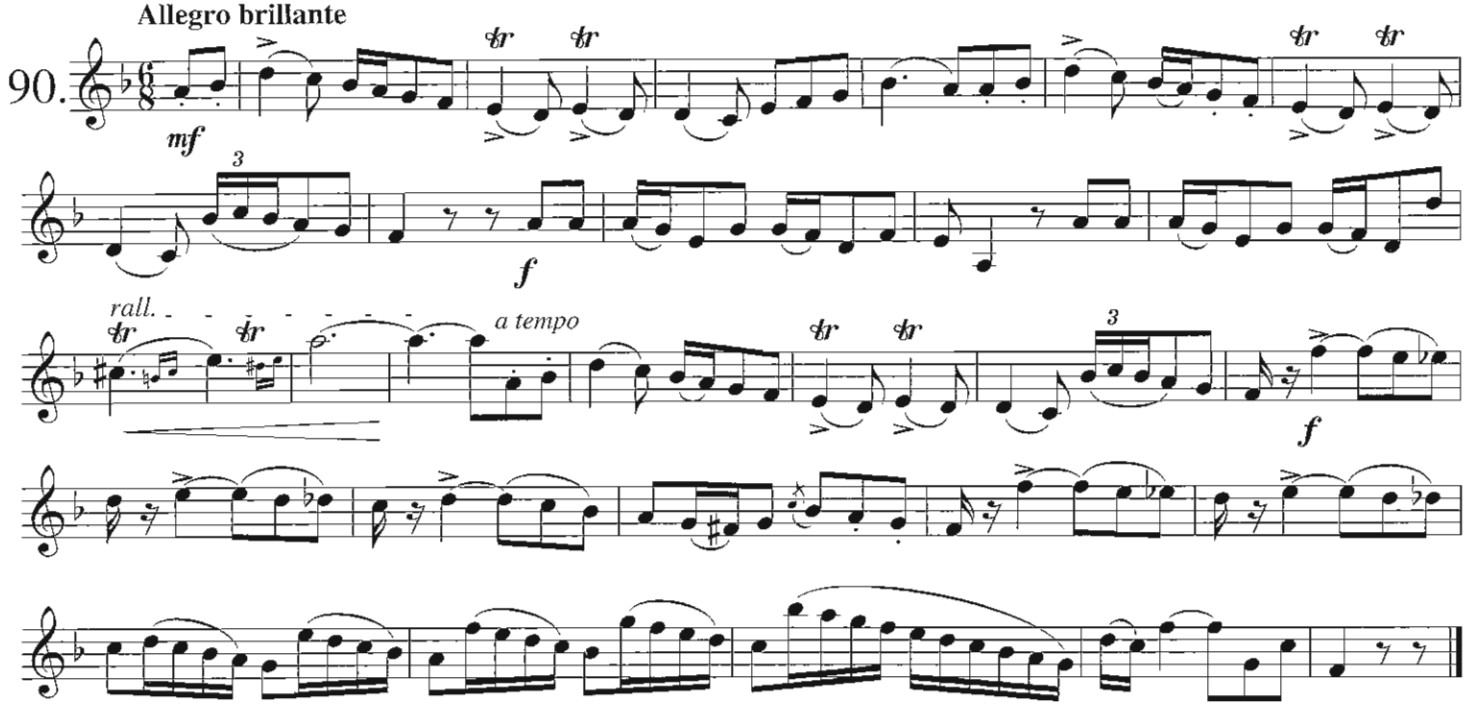
TRAVIATA

Verdi



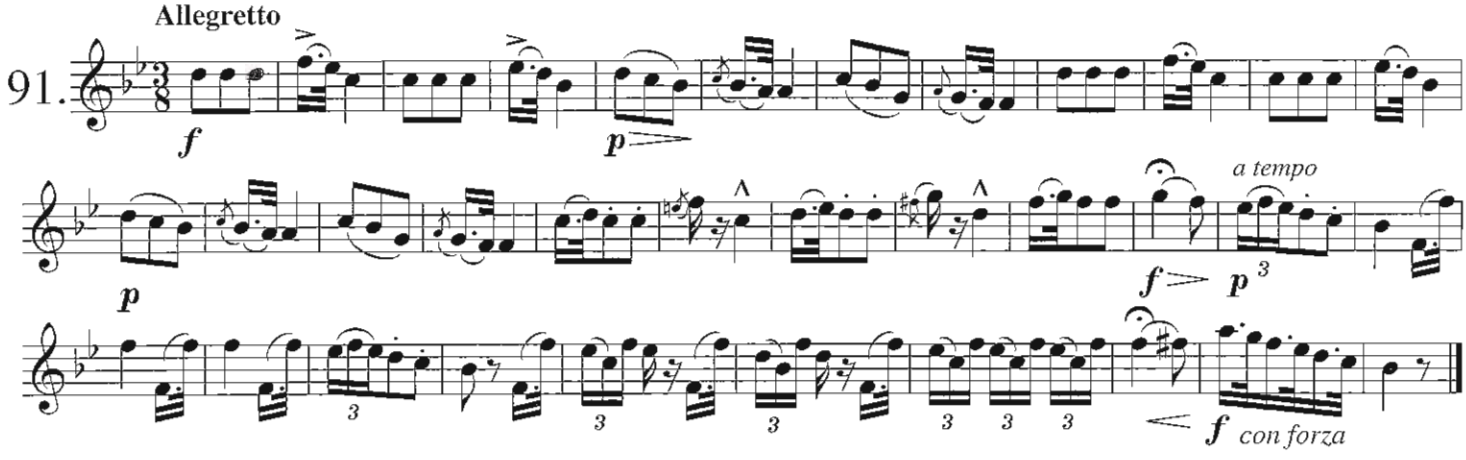
TRAVIATA

Verdi



RIGOLETTO

Verdi

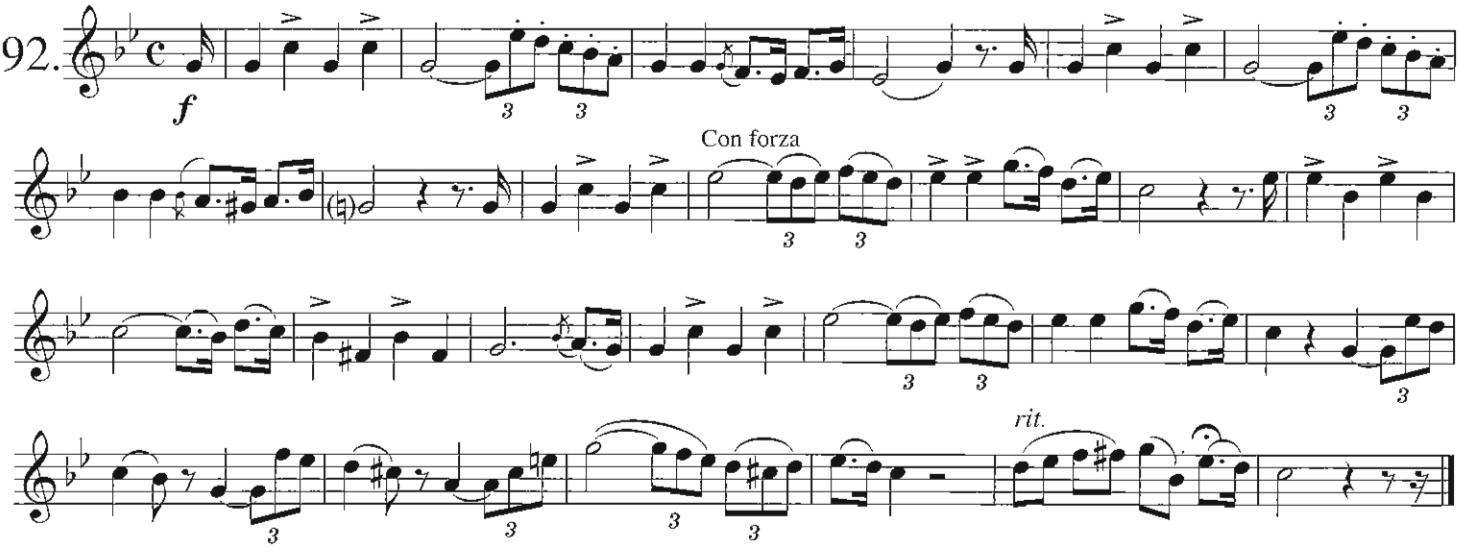


RIGOLETTO

Verdi

Allegro

92.

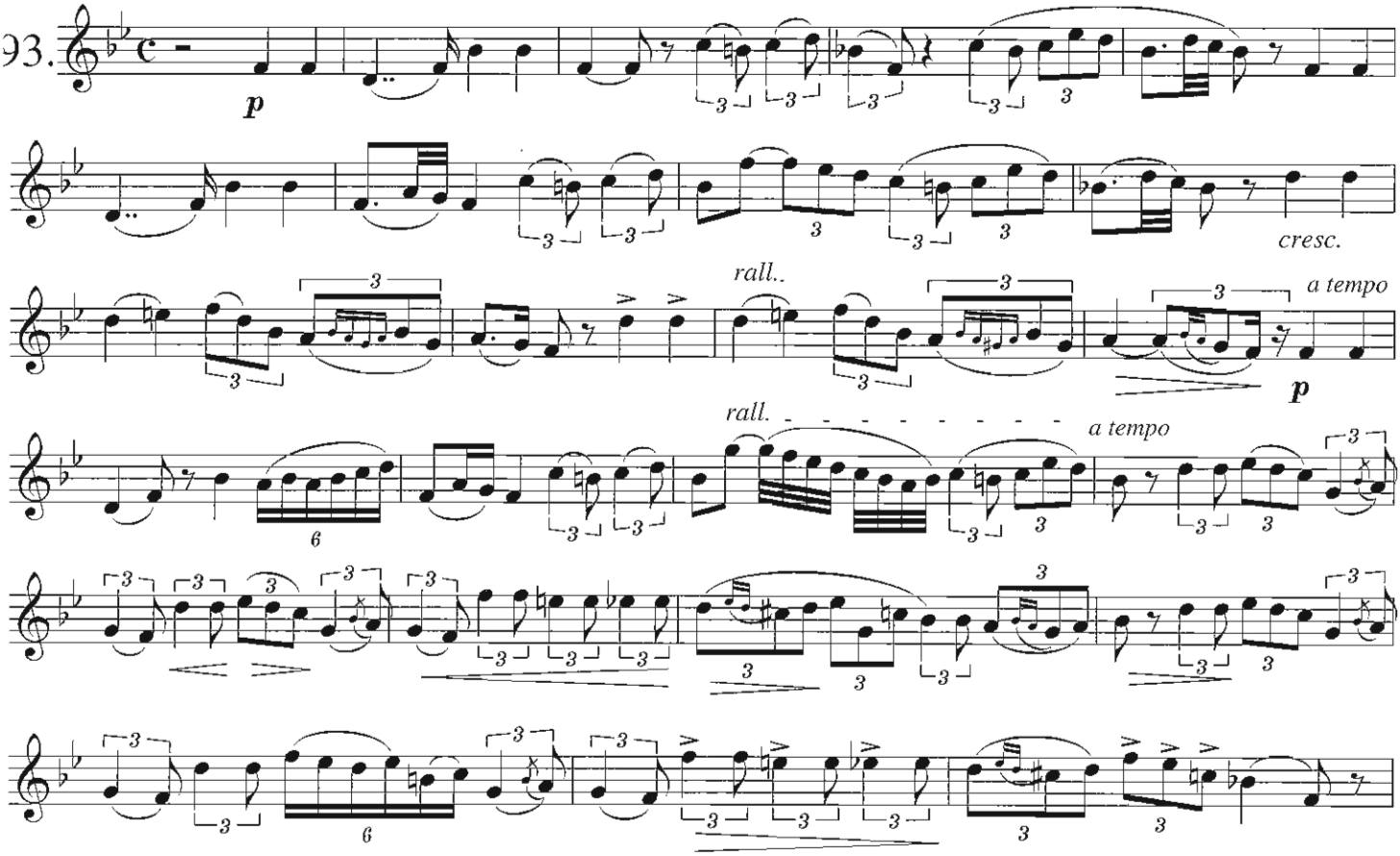


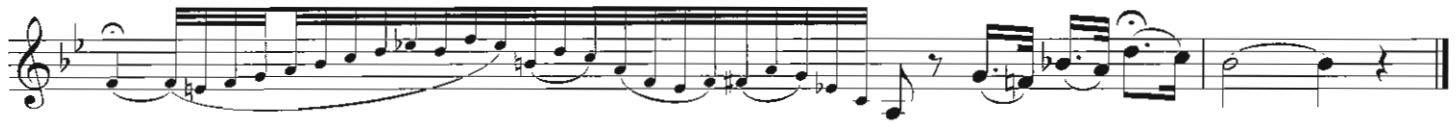
IL TROVATORE

Verdi

Largo

93.



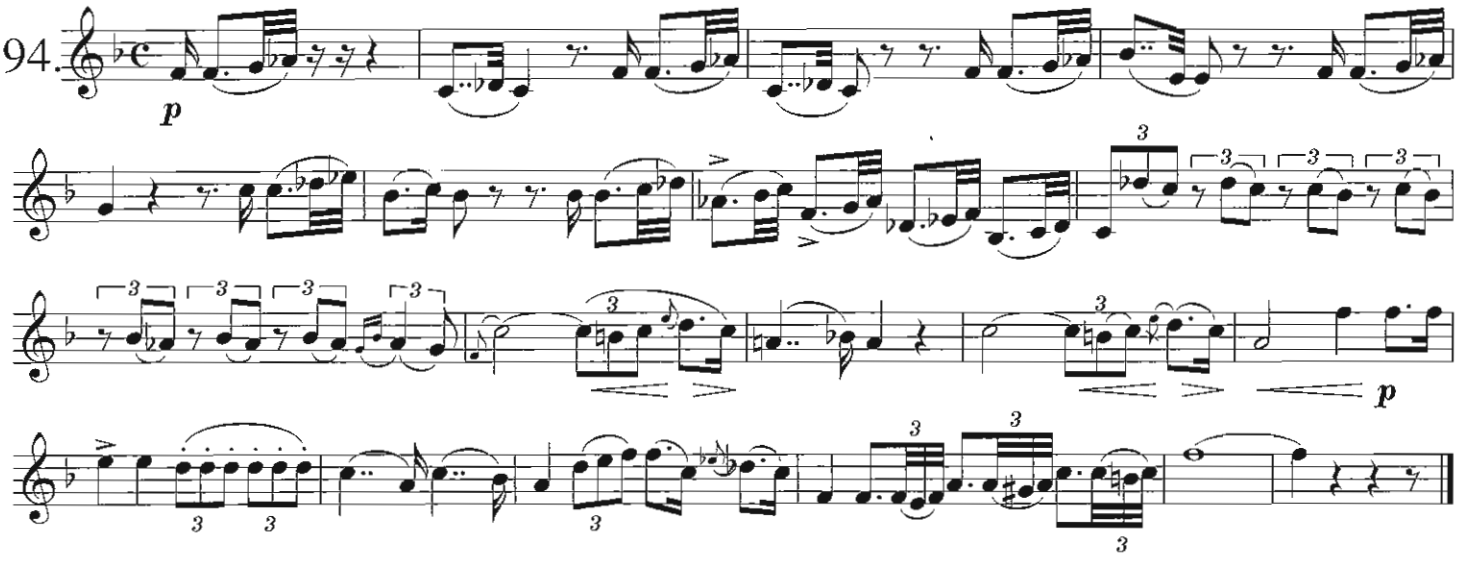


IL TROVATORE

Verdi

Andante

94.

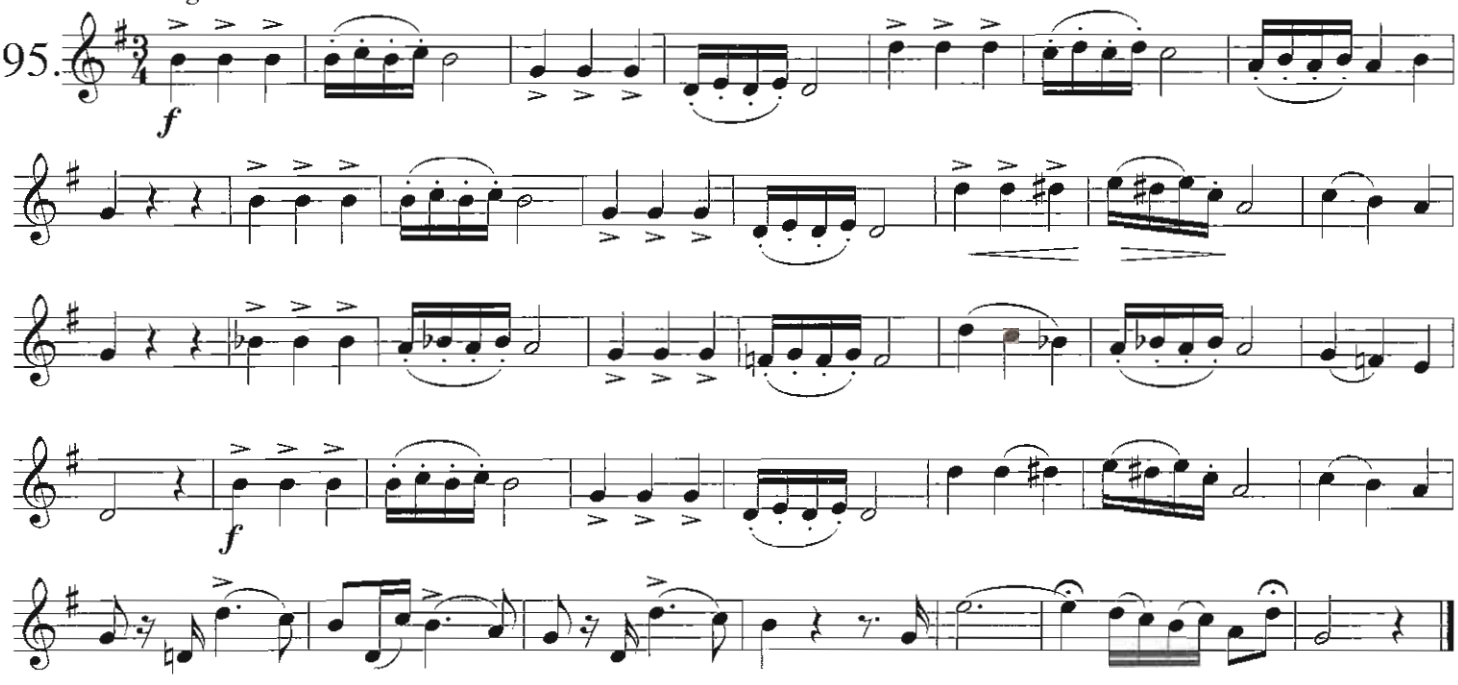


IL TROVATORE

Verdi

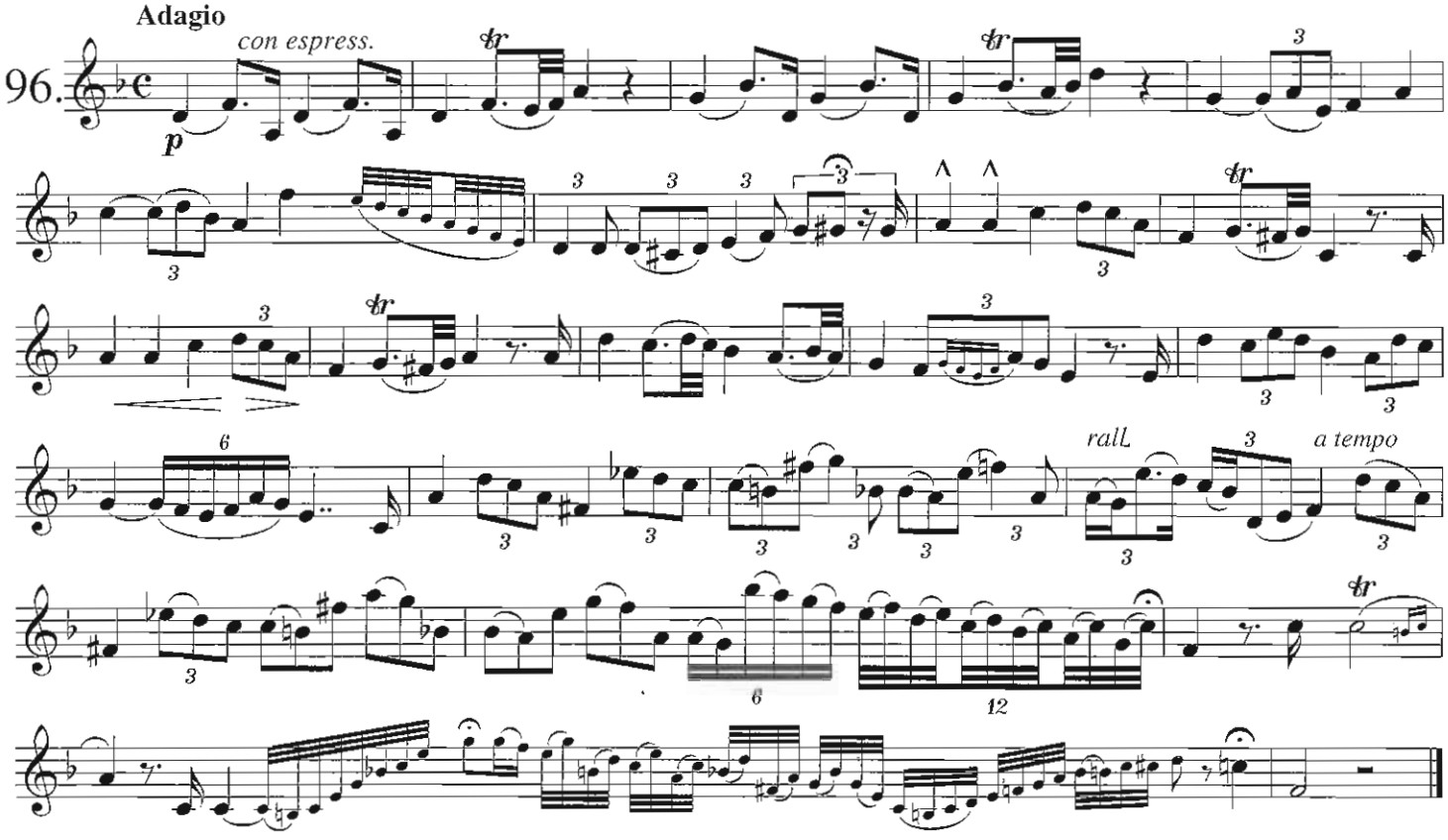
Allegro

95.



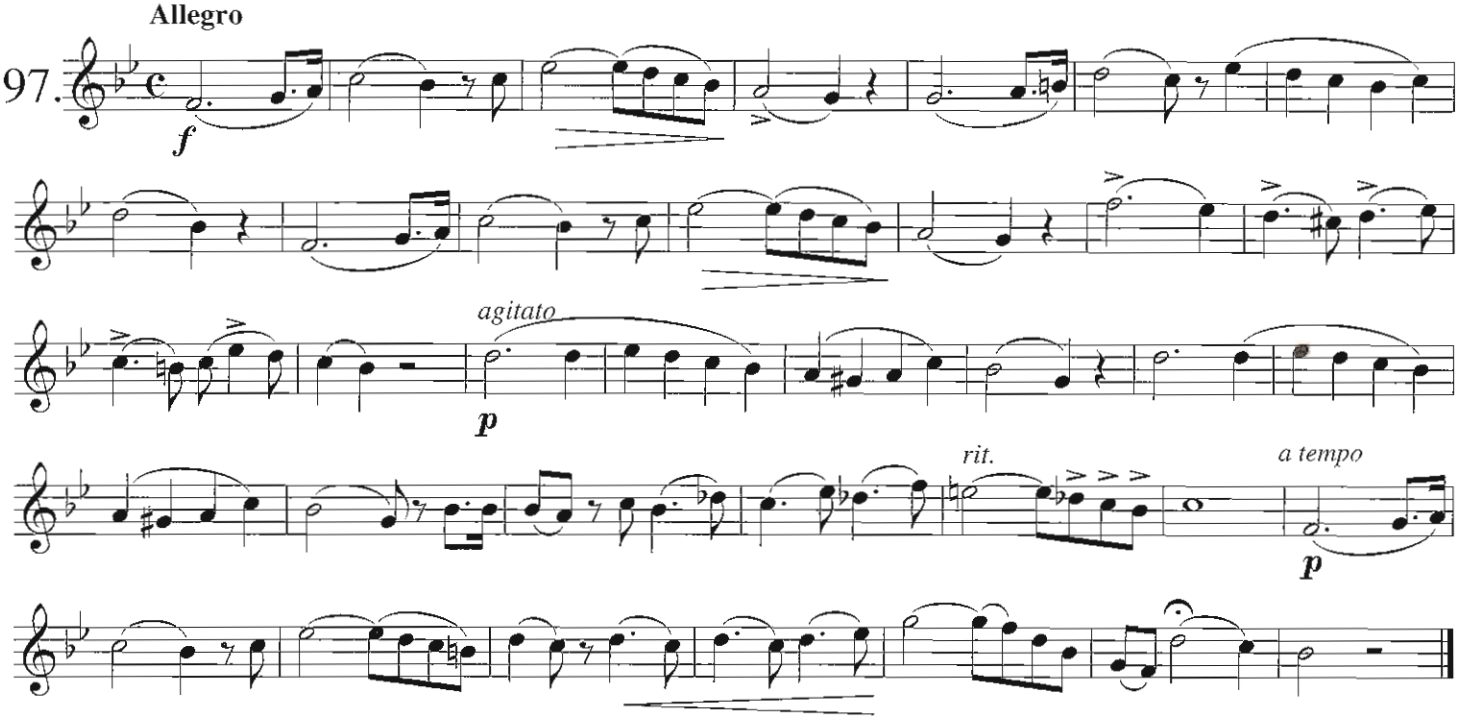
IL TROVATORE

Verdi



IL TROVATORE

Verdi

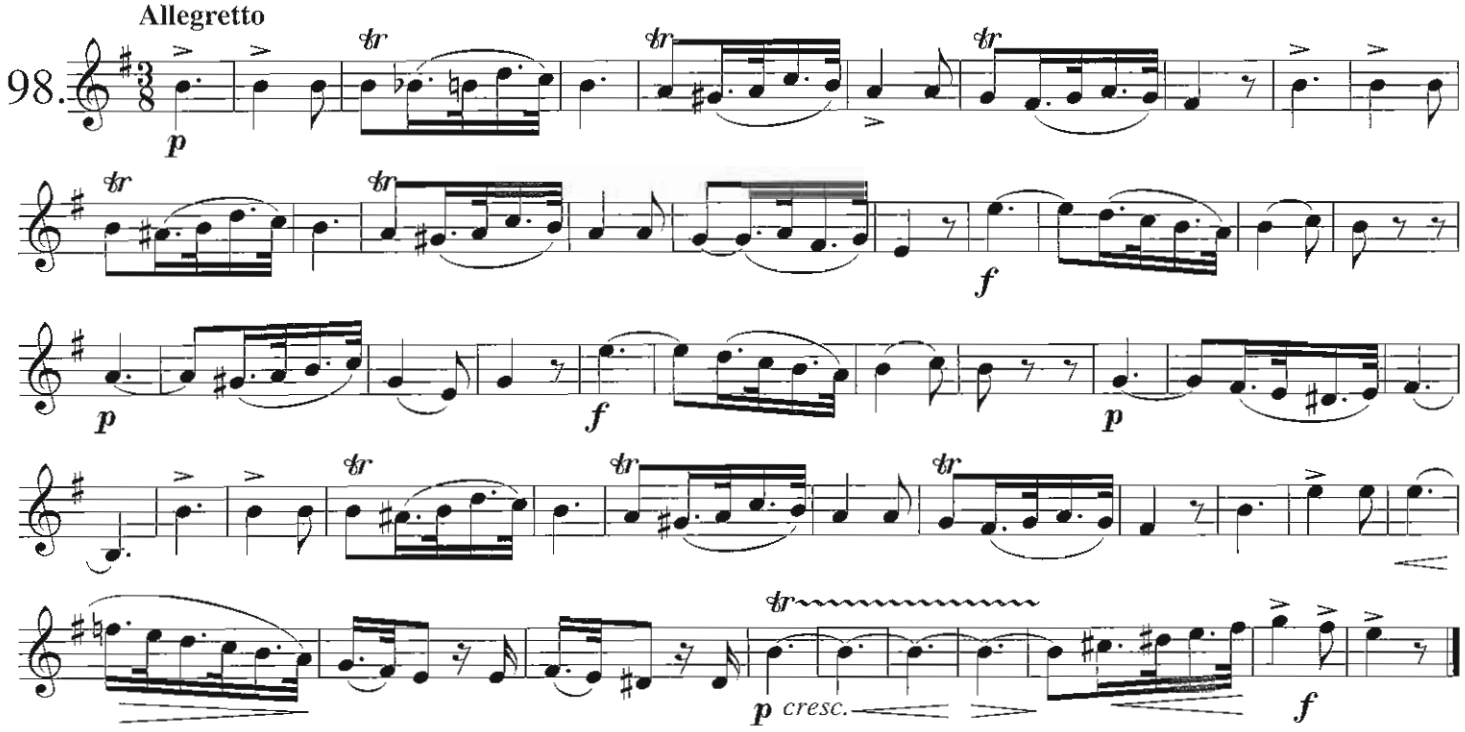


IL TROVATORE

Verdi

Allegretto

98.

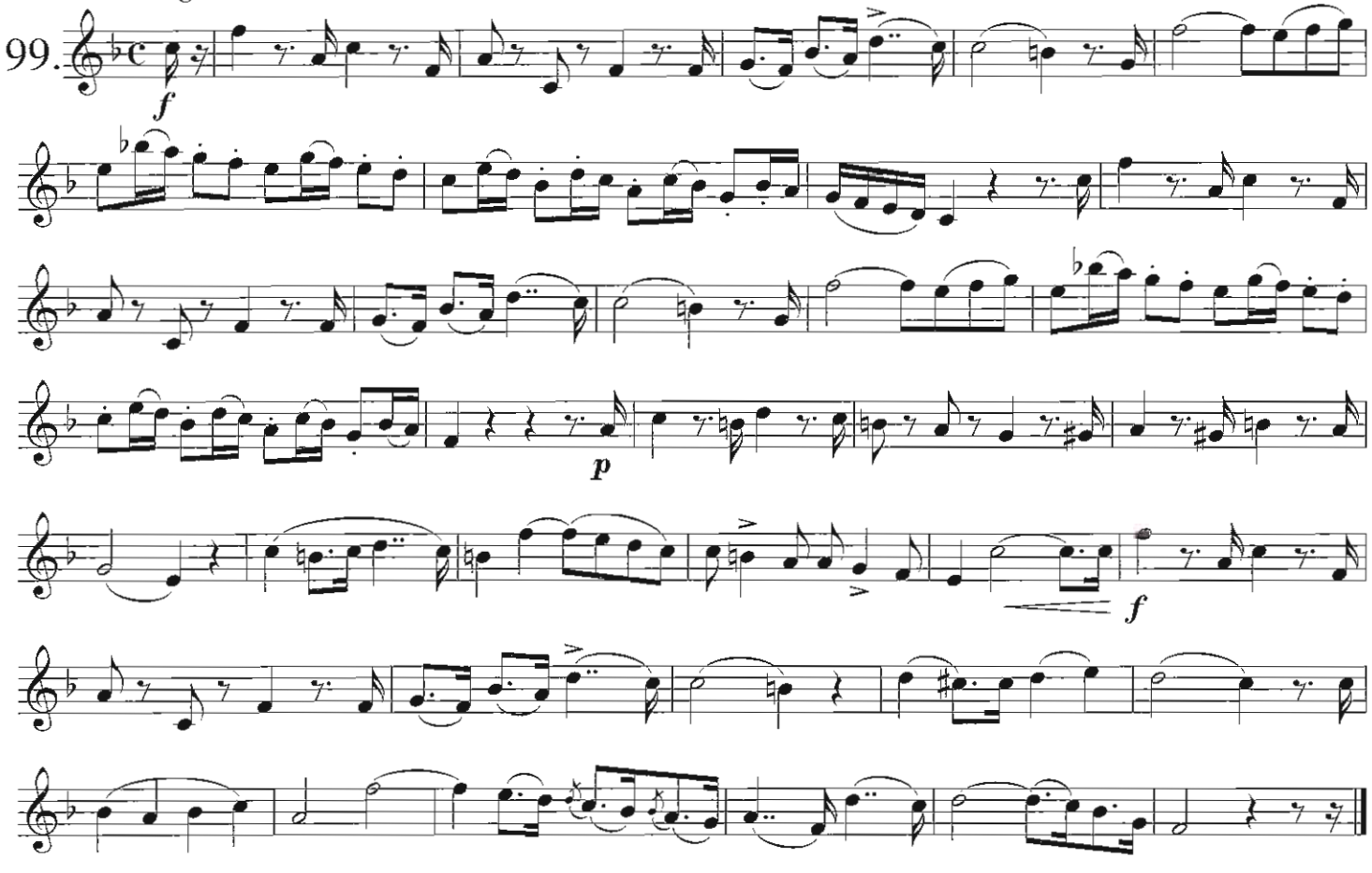


IL TROVATORE

Verdi

Allegro brillante

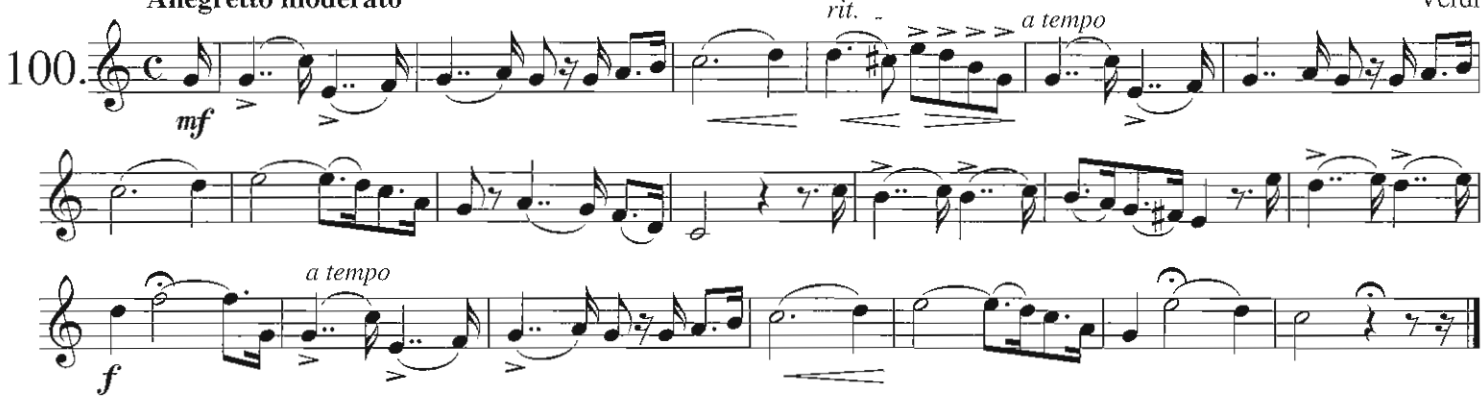
99.



IL TROVATORE

Allegretto moderato — Verdi

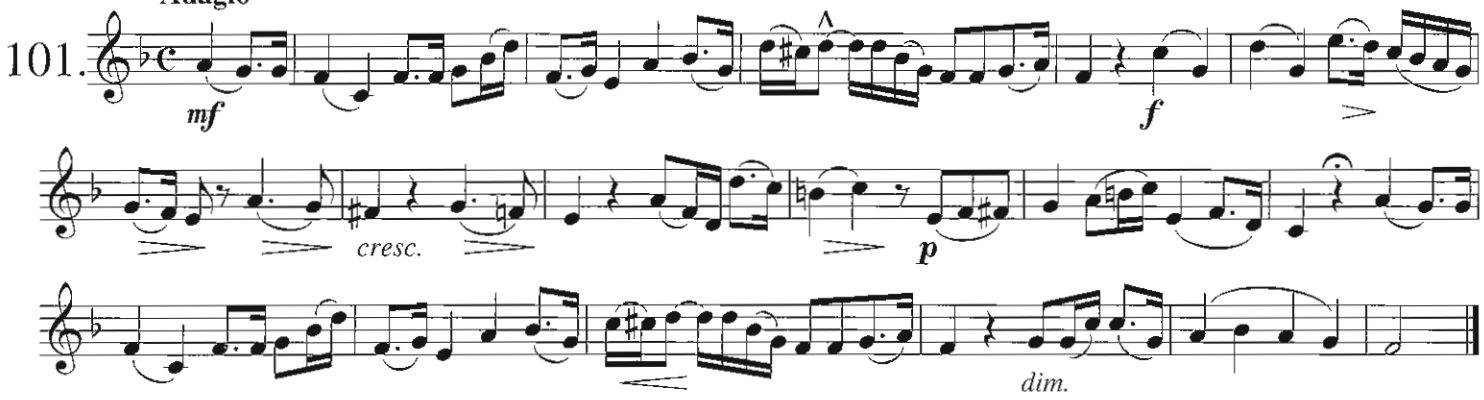
100.



O SALUTARIS

Adagio — Mozart

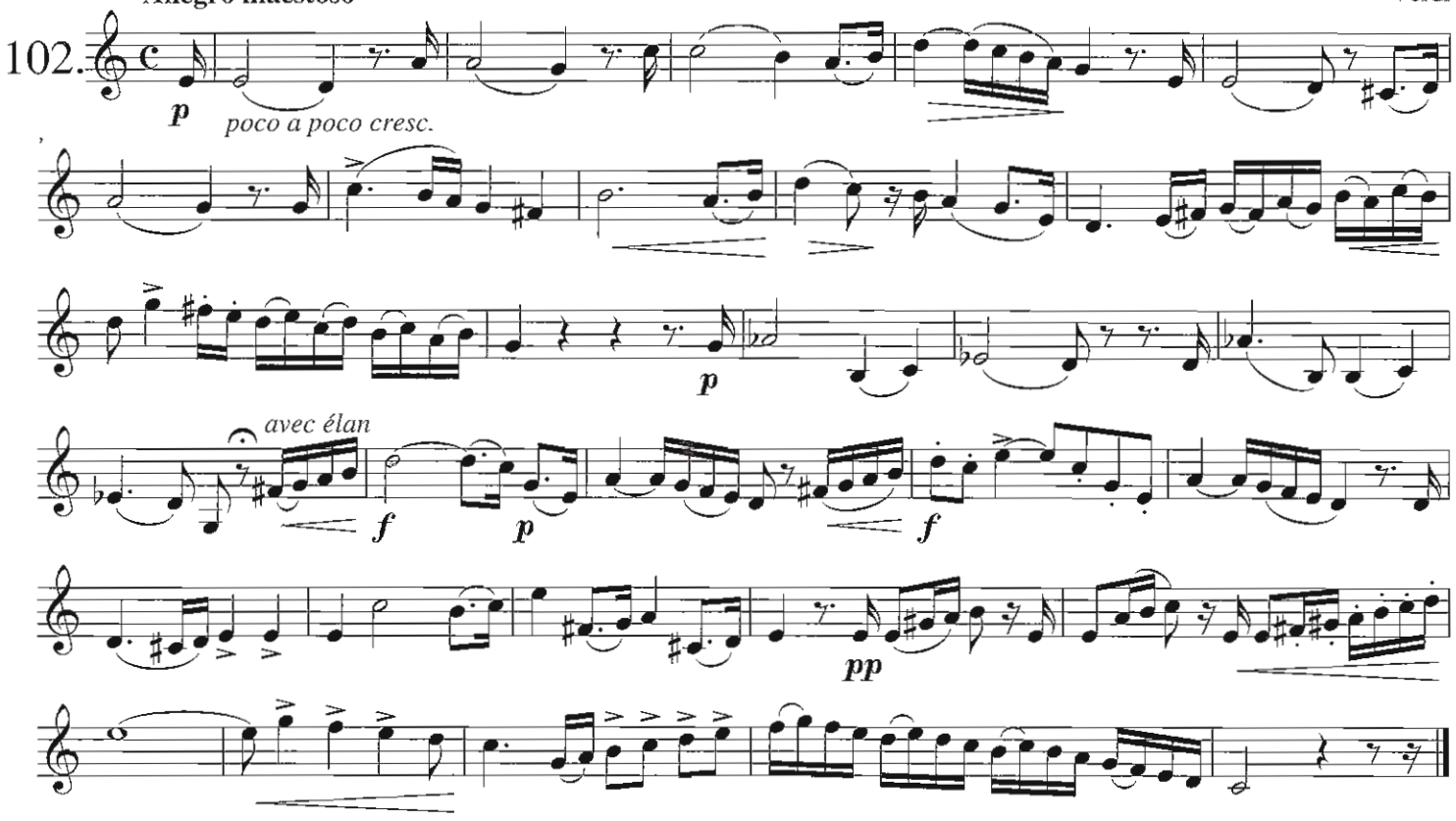
101.



"MACBETH"

Allegro maestoso — Verdi

102.

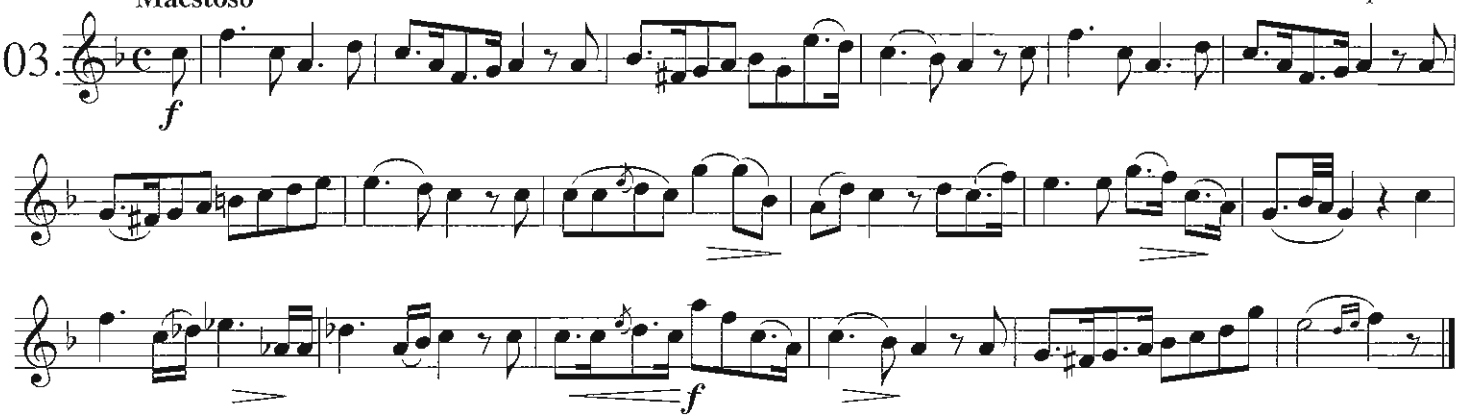


LE PORTE ETENDARD

Maestoso

Lindpaintner

103.

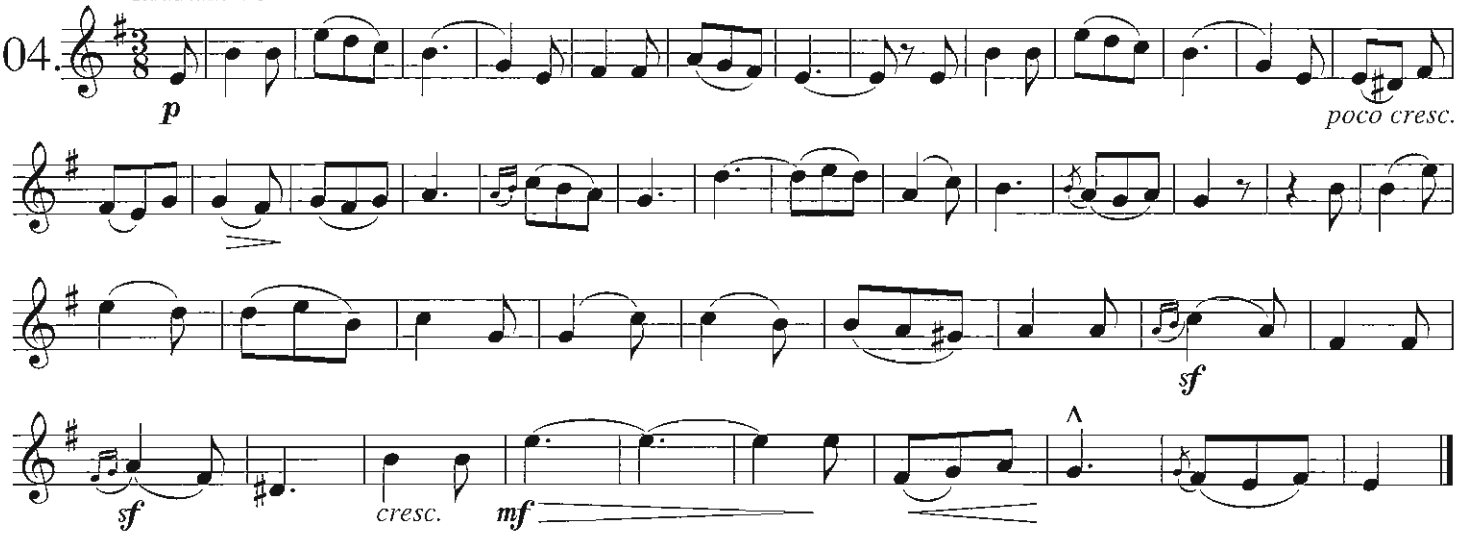


SERENADE

Andantino

Grètry

104.

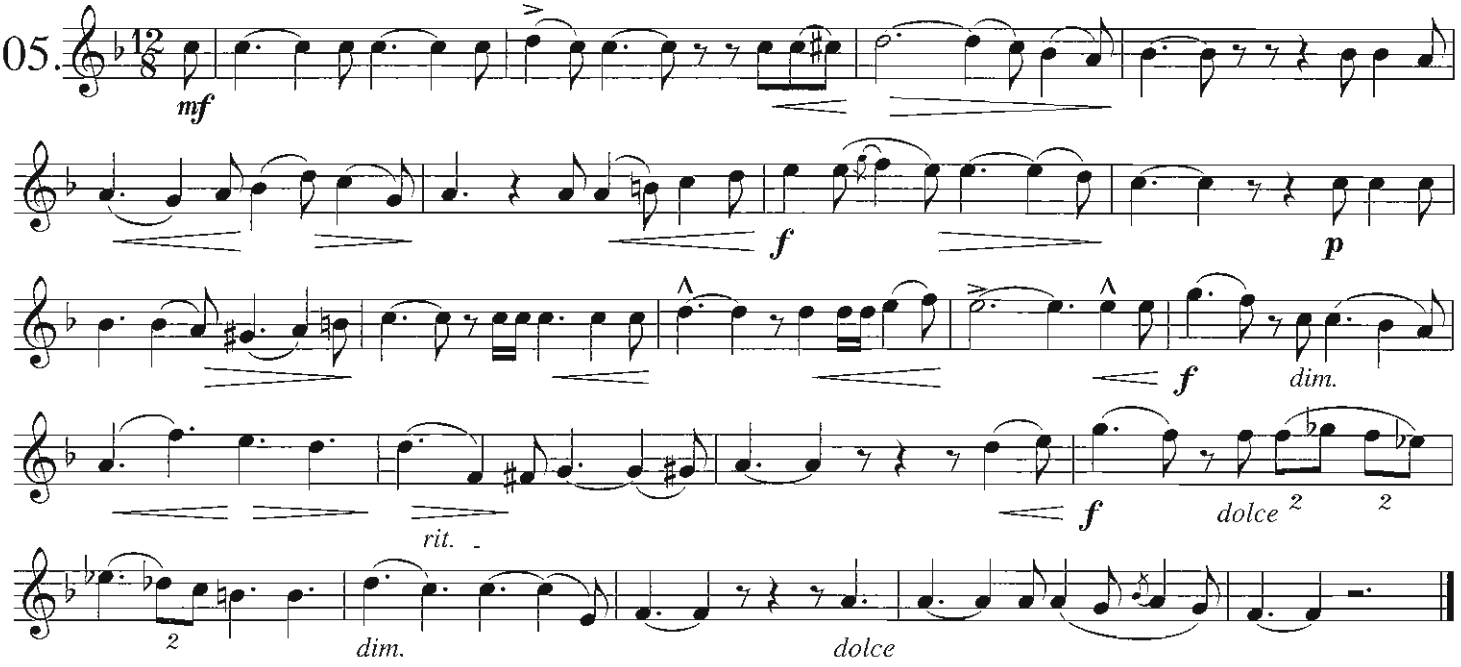


THE TEAR

Molto espressivo

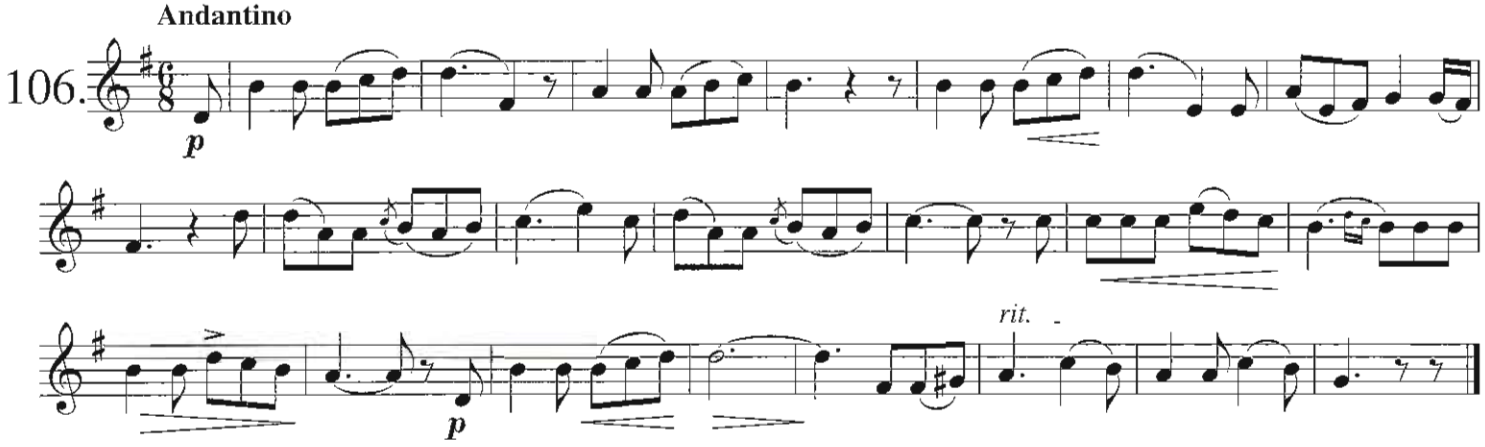
Kücken

105.



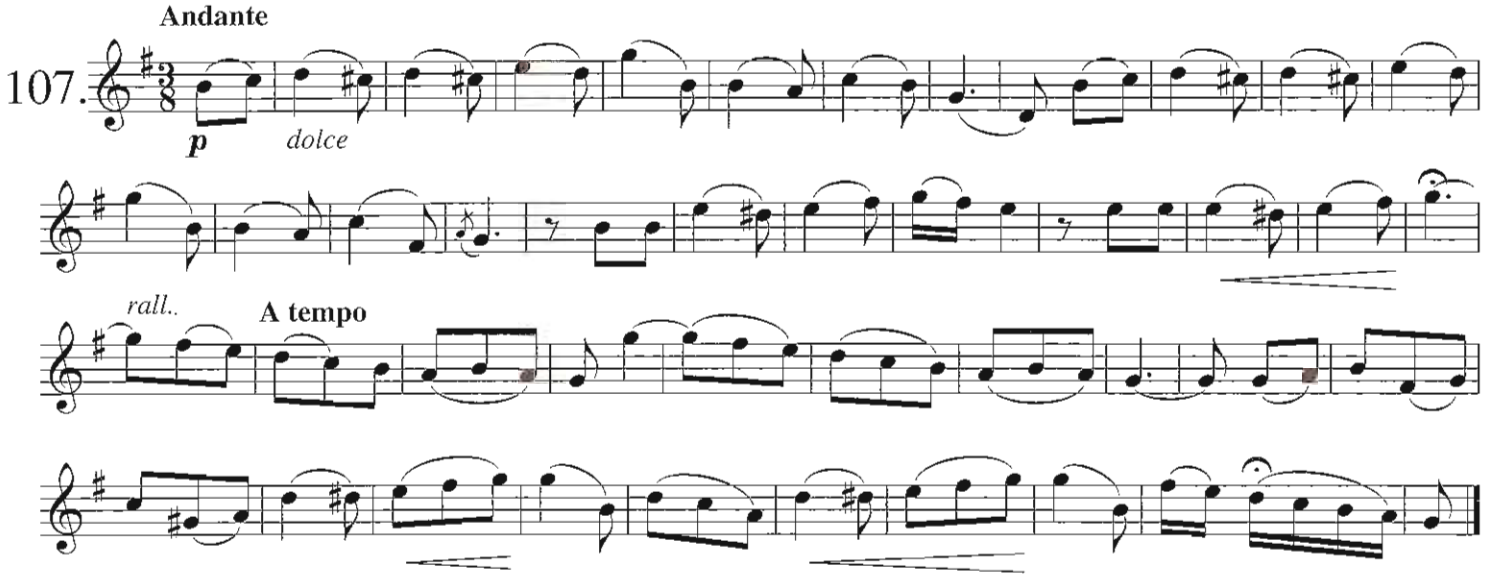
MELODY

Mendelssohn



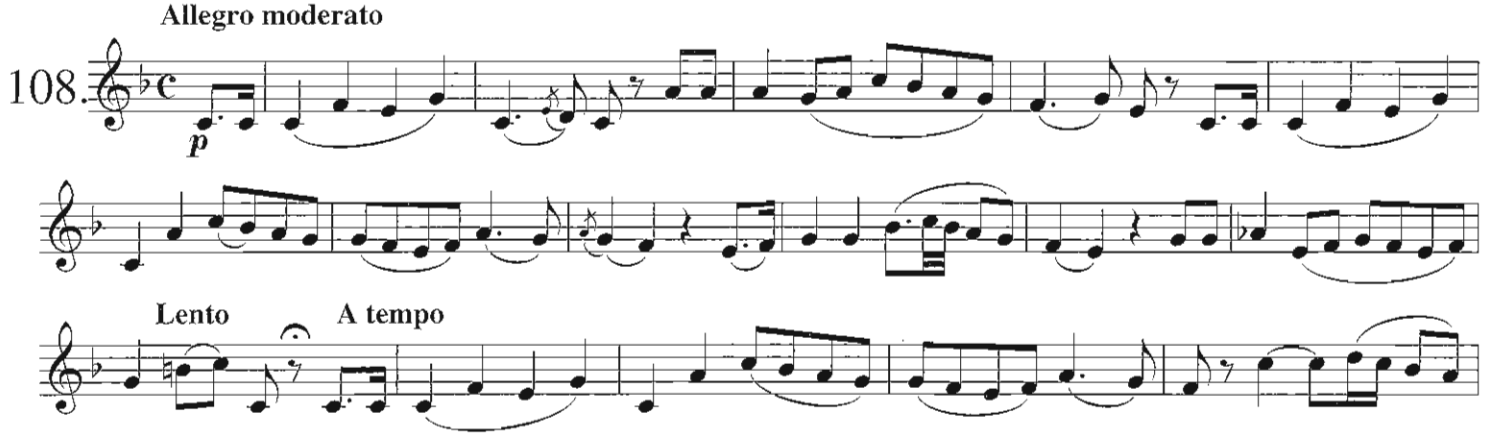
LA PARISINA

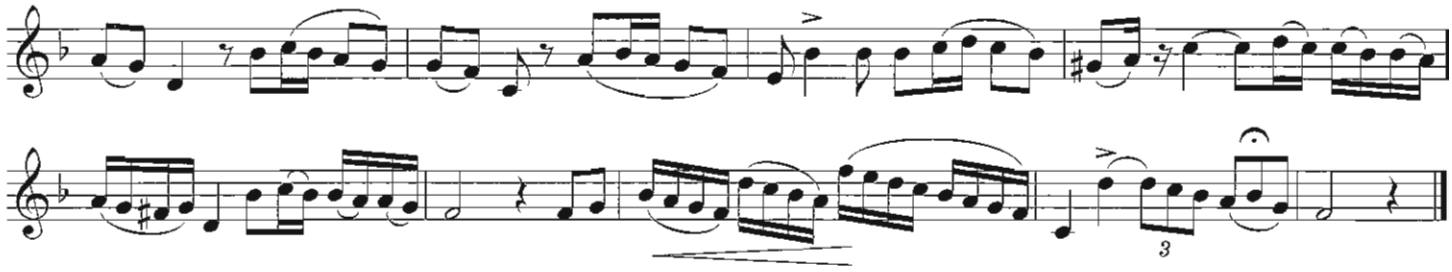
Donizetti



NORMA

Bellini



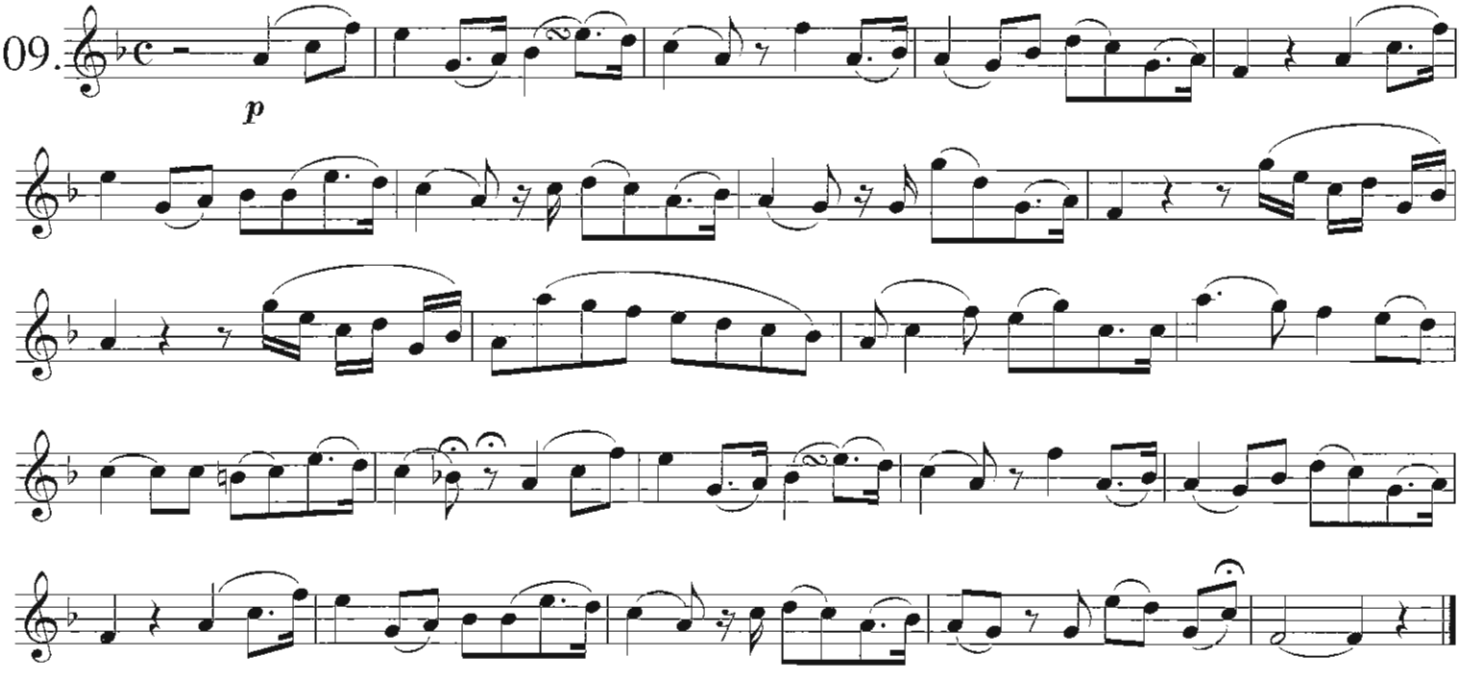


DAUGHTER OF THE REGIMENT

Donizetti

Andante con moto

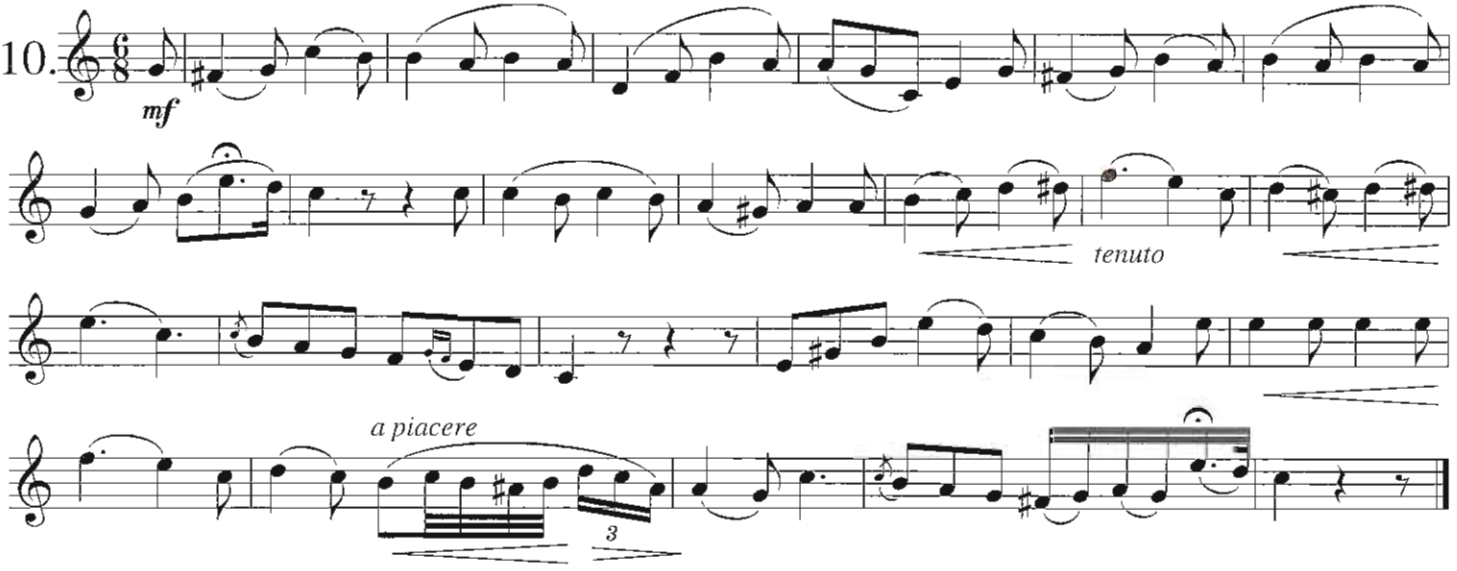
109.



NEAPOLITAN SONG

Andante animato

110.

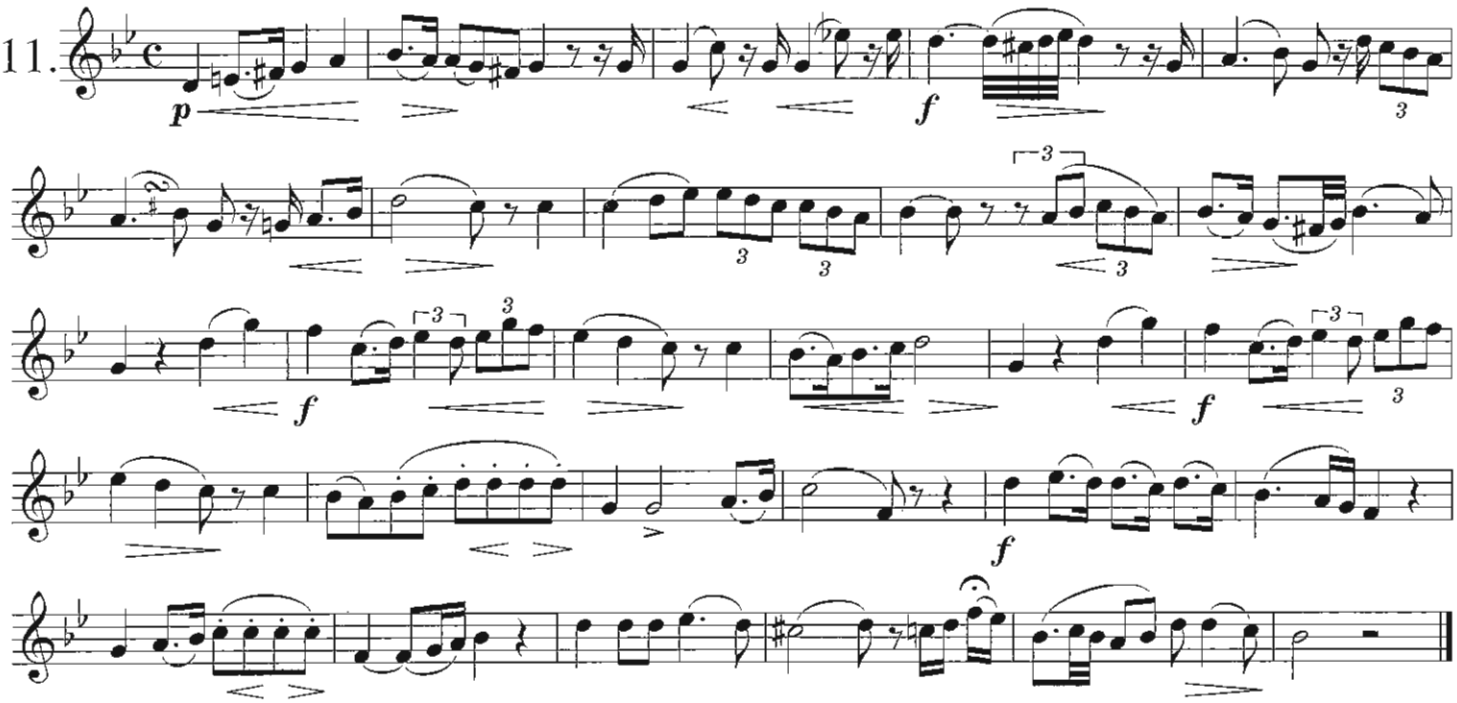


LA SOMNAMBULA

Bellini

Andante

111.

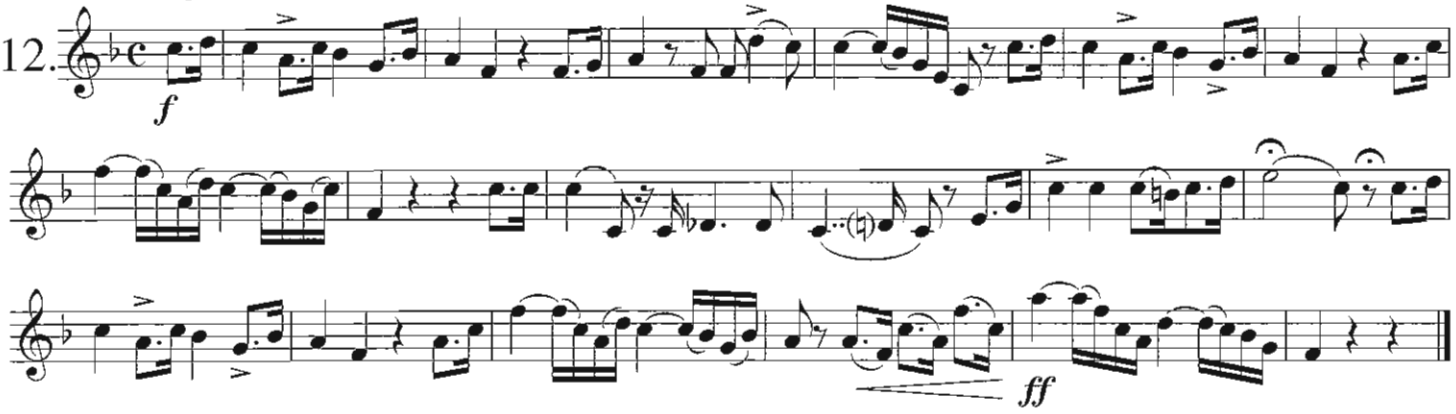


CAPULETI

Bellini

Allegro maestoso

112.

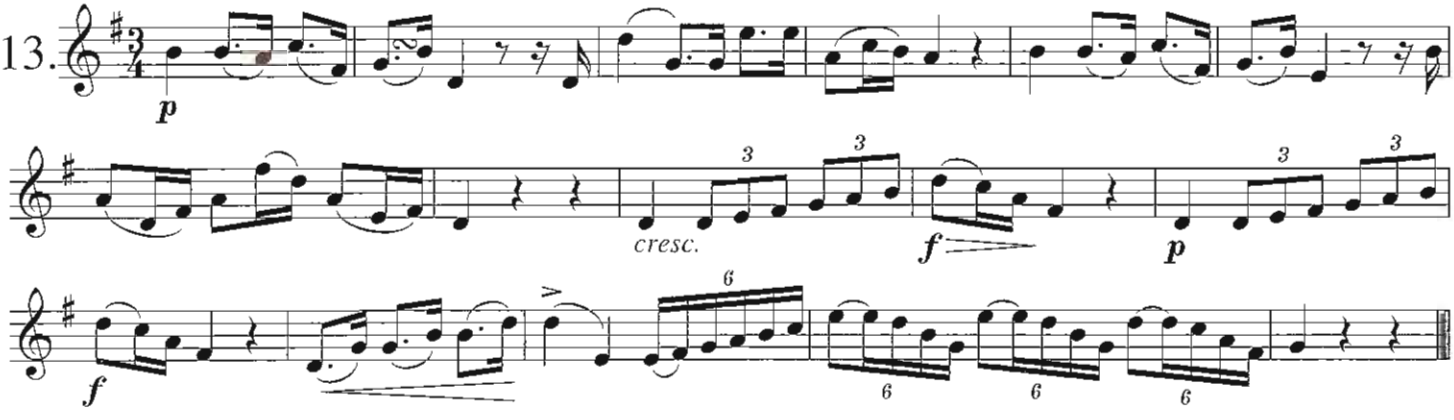


DOPO DUE LUSTRI

Mercadante

Andantino

113.

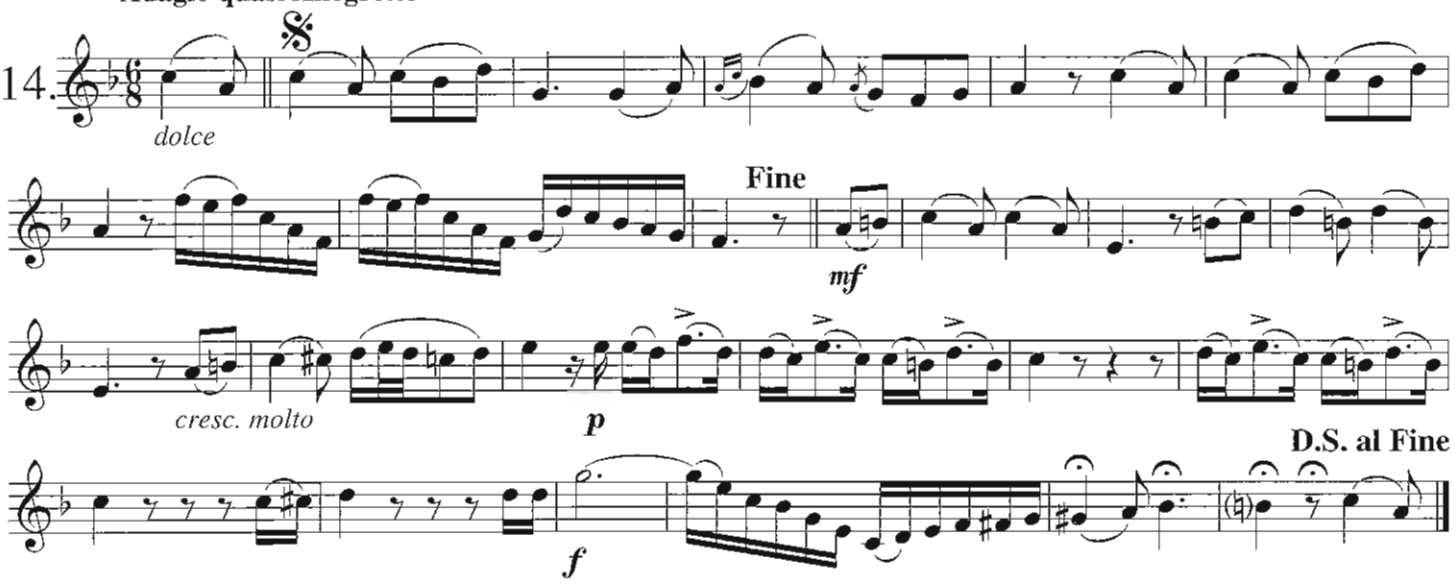


IL CROCIATO

Meyerbeer

Adagio quasi Allegretto

114.

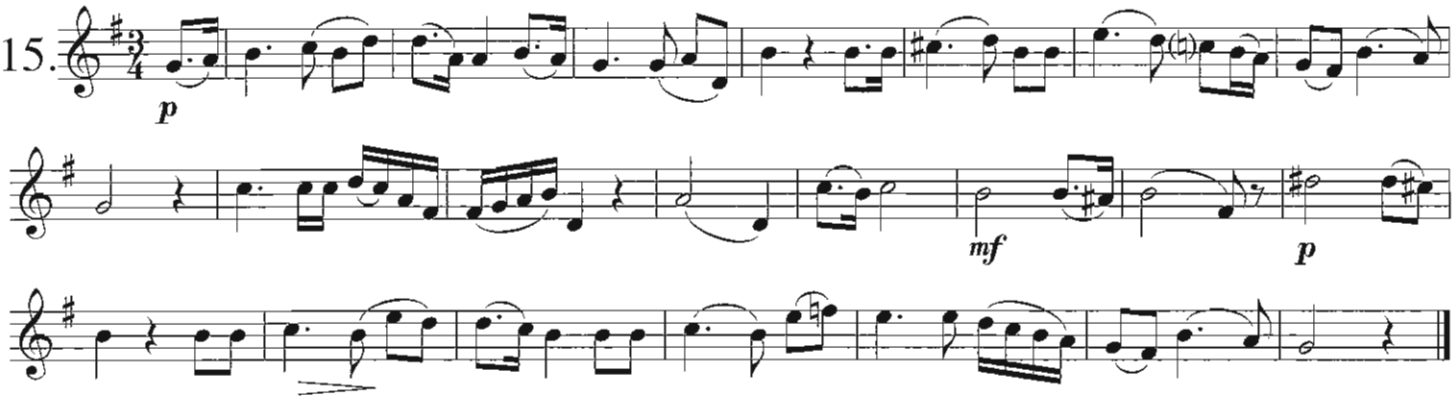


EURYANTHE

Weber

Andante con moto

115.

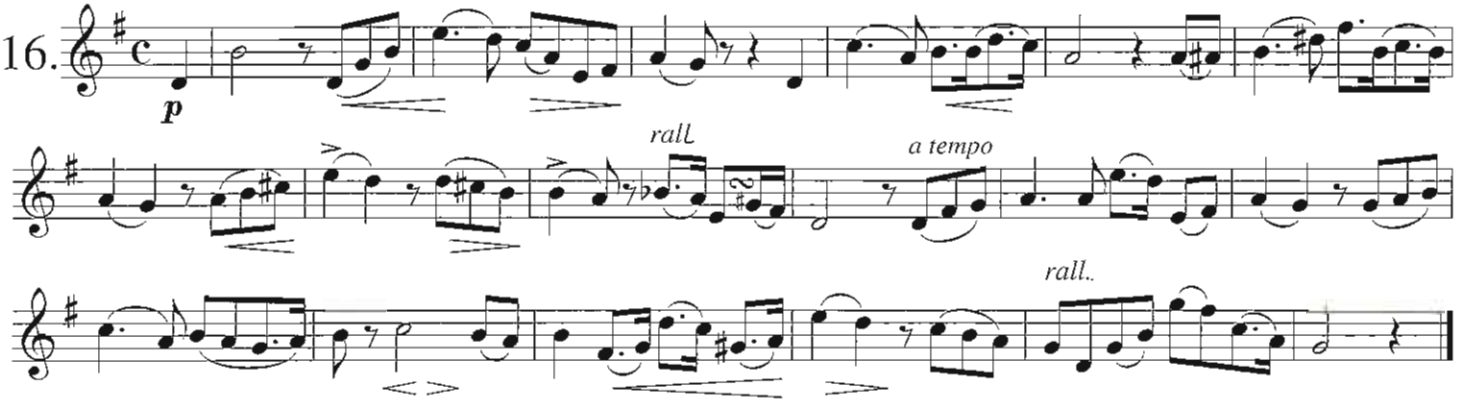


ABSENCE

Beethoven

Andantino

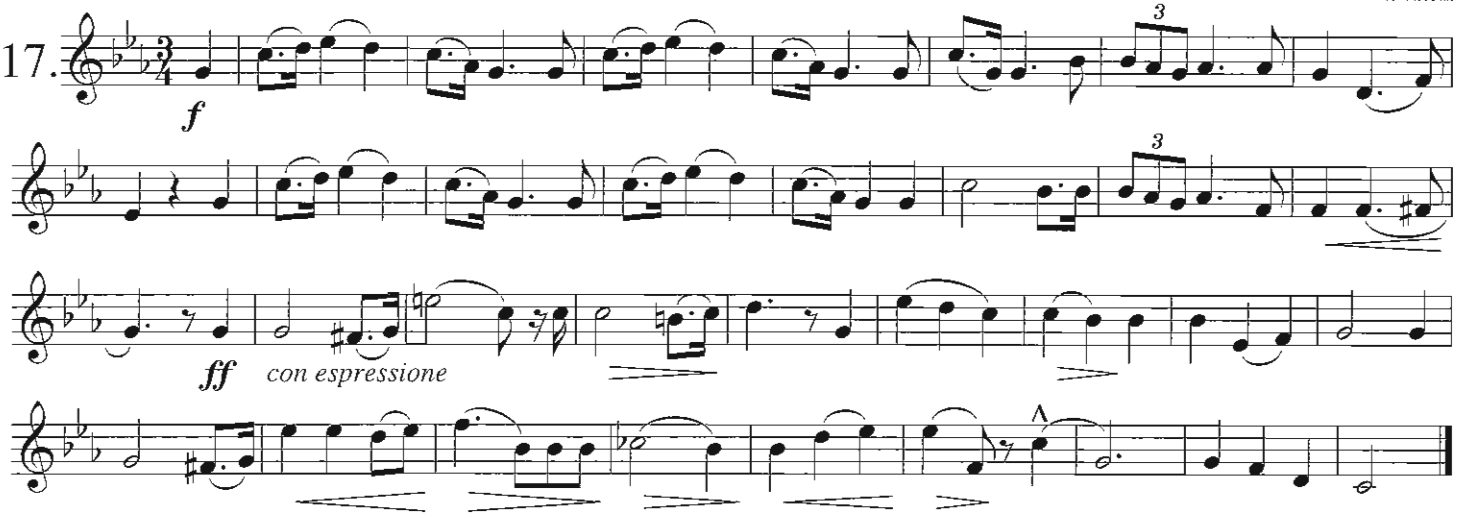
116.



THE CAPTIVE

Lento con dolore — Kücken

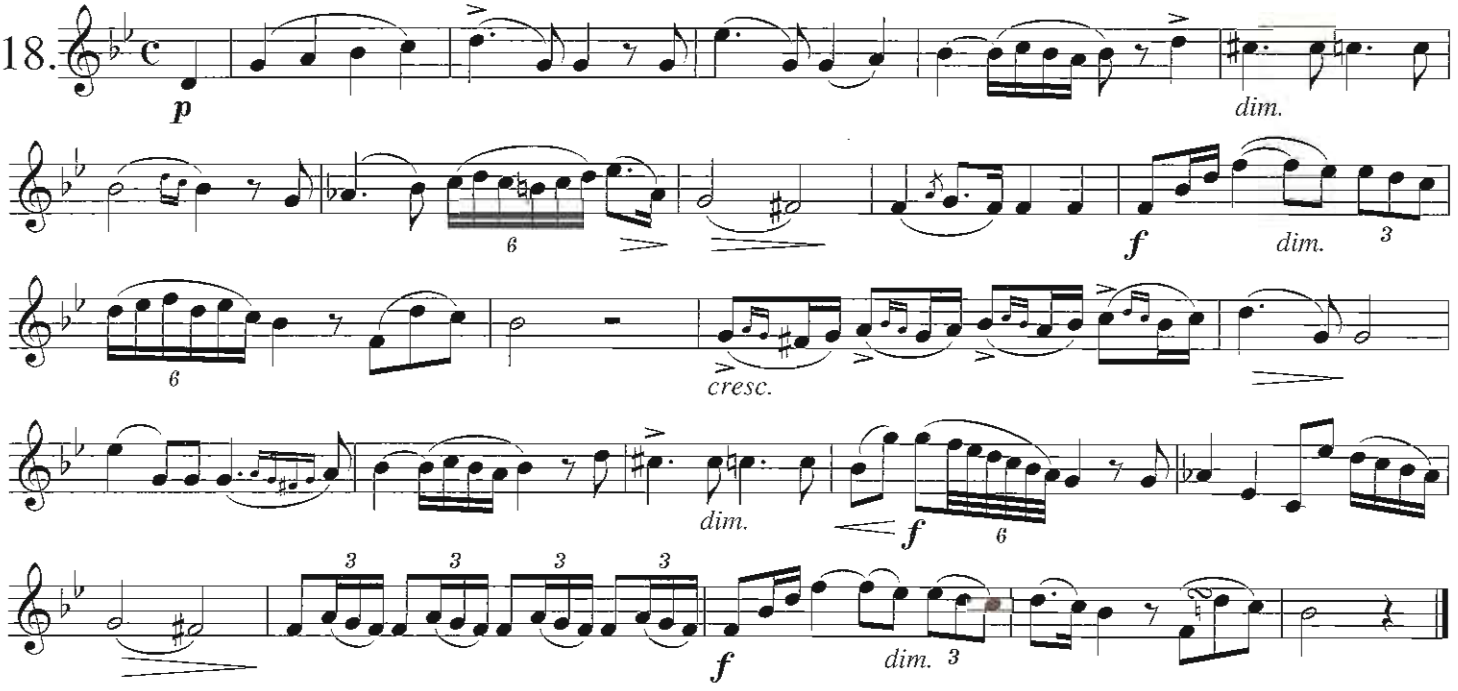
117.



OTELLO

Moderato — Rossini

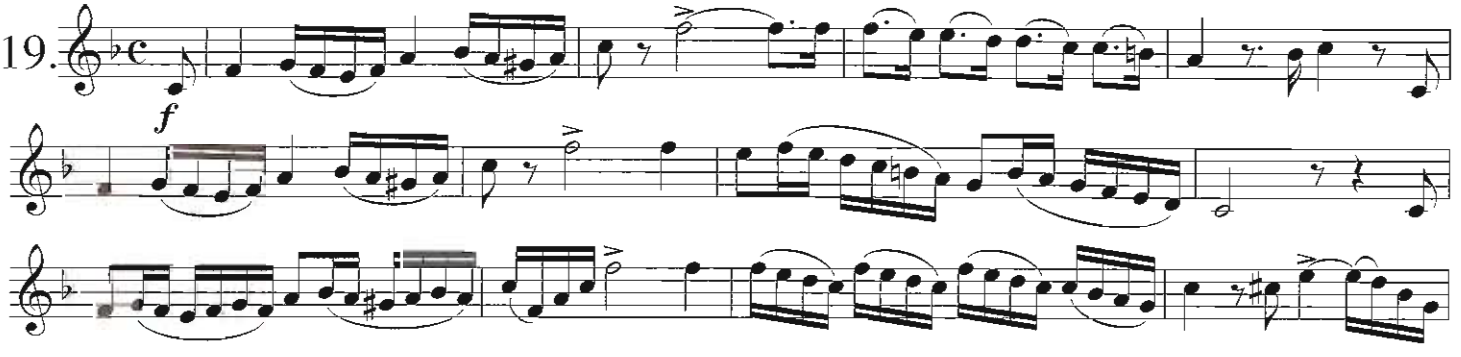
118.

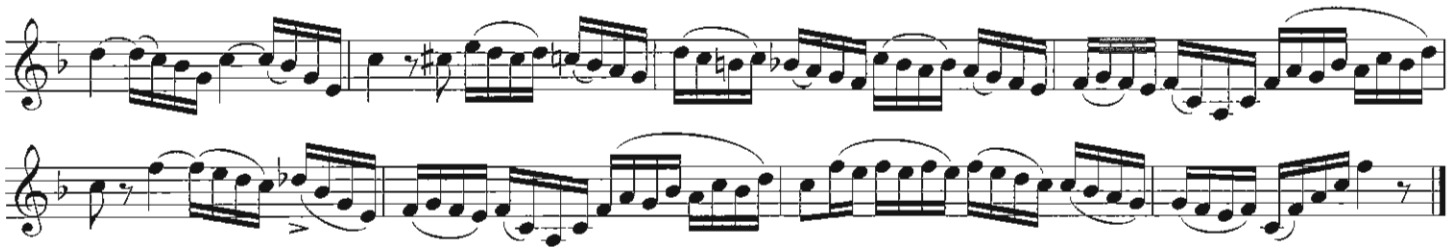


SEMIRAMIDE

Allegro — Rossini

119.



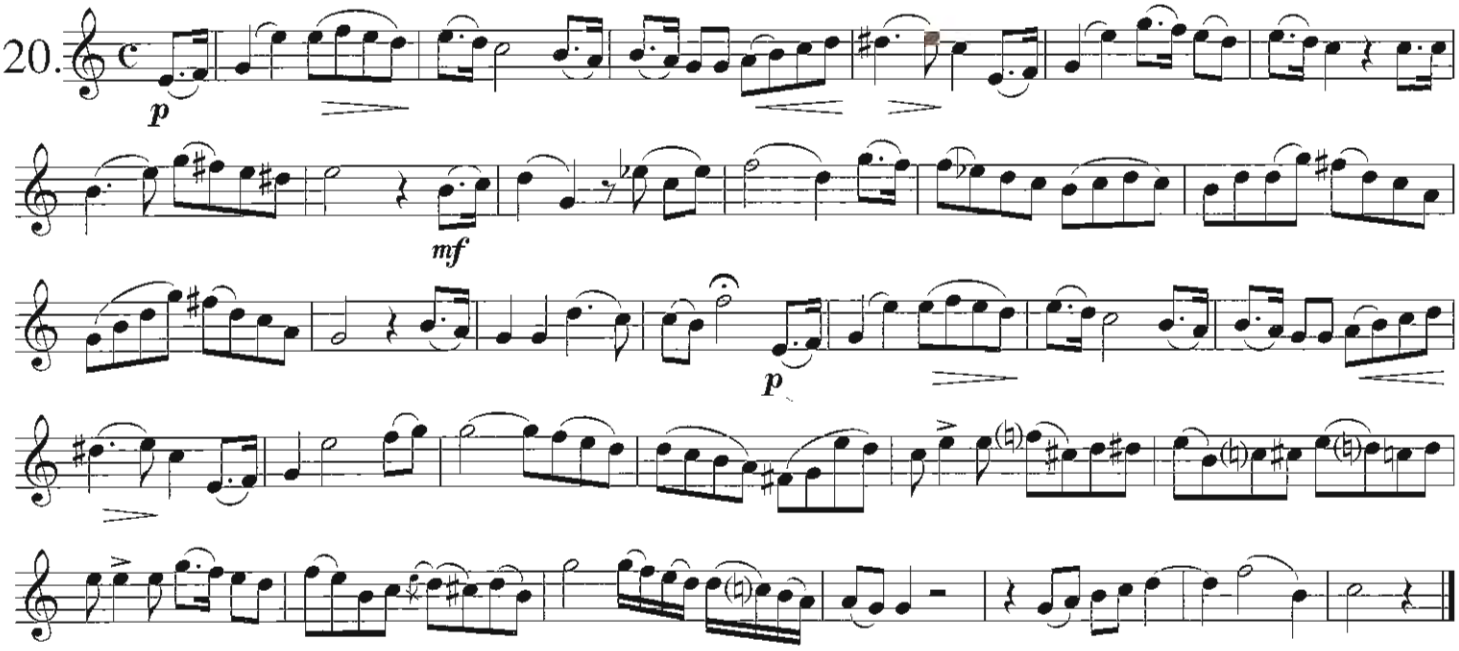


L'ELISIR D'AMORE

Andante

Donizetti

120.

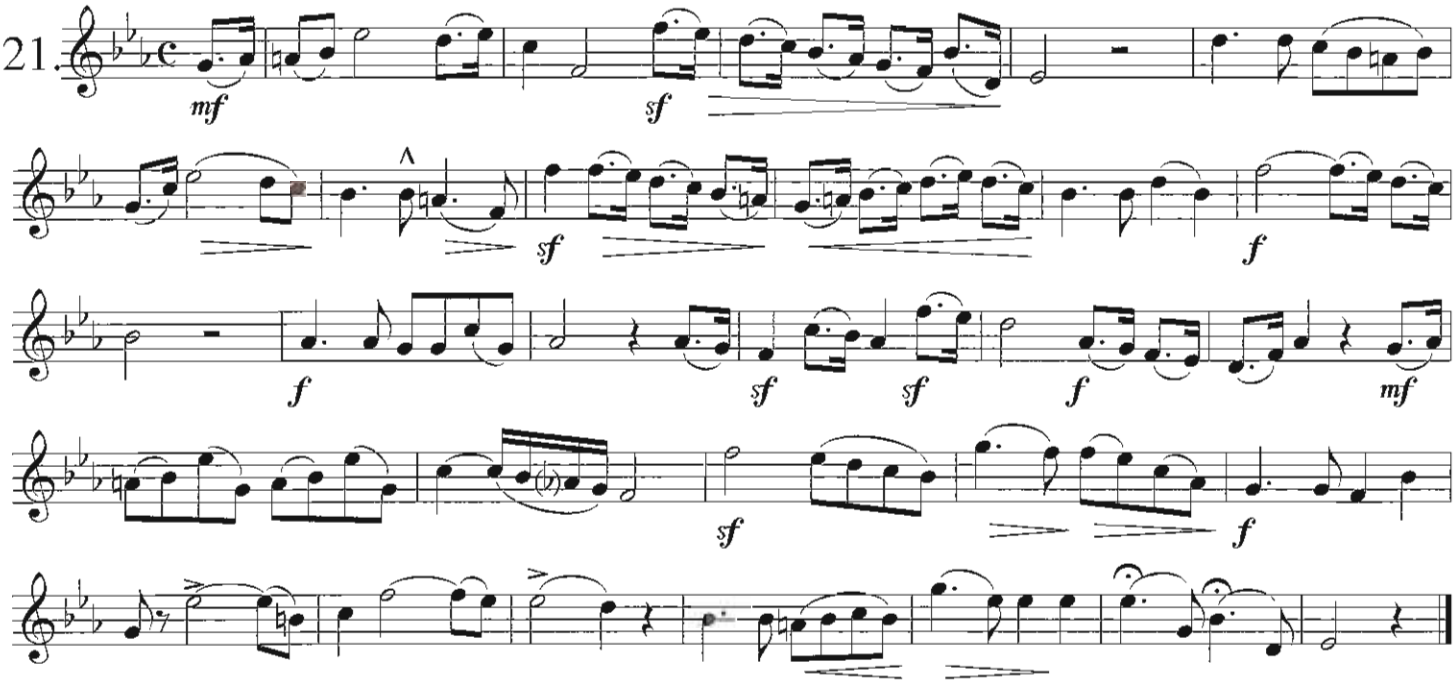


FREISCHÜTZ

Allegro moderato

Weber

121.

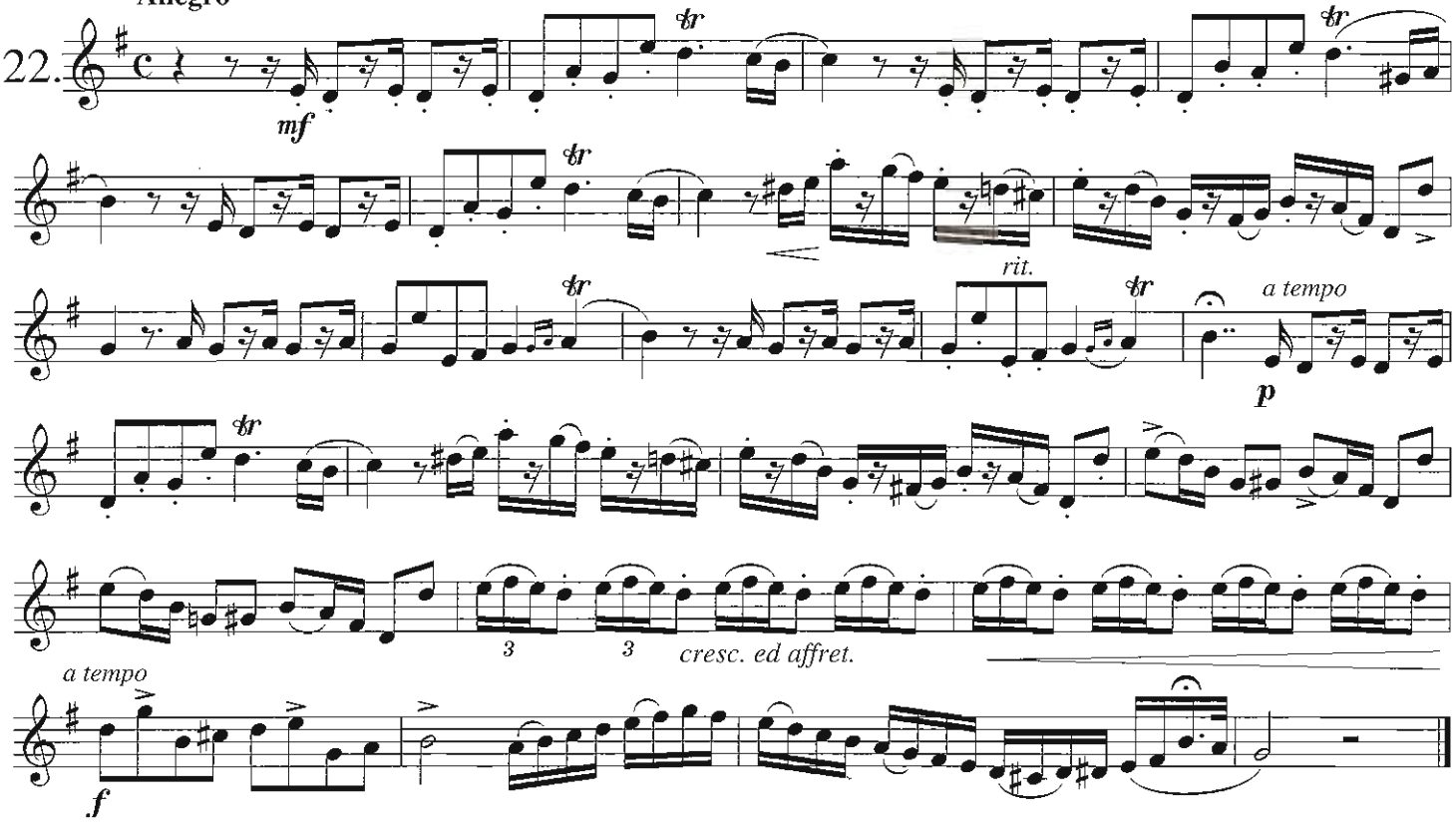


IL TROVATORE

Allegro

Verdi

122.

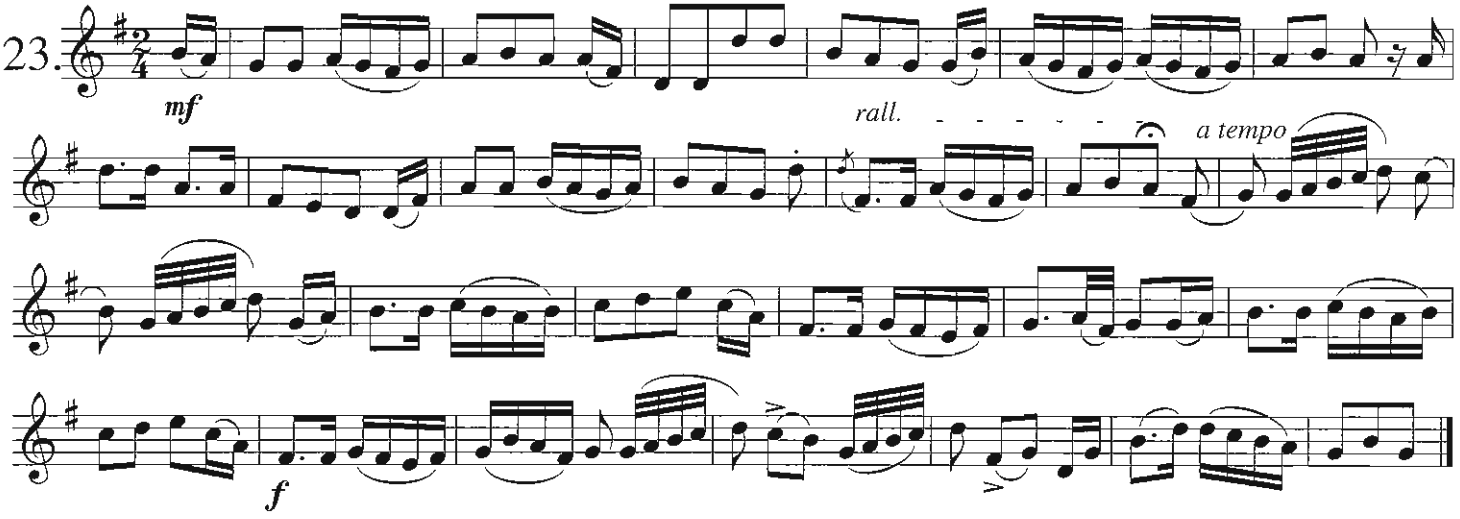


THE MAGIC FLUTE

Allegretto

Mozart

123.

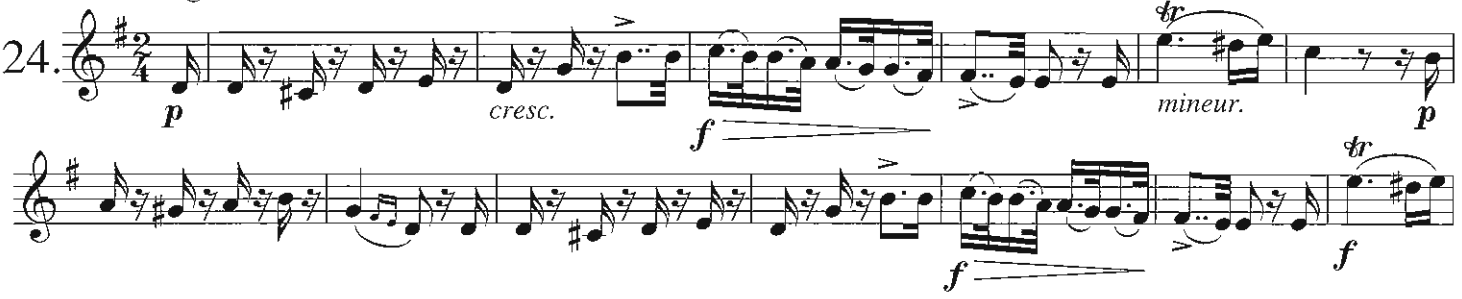


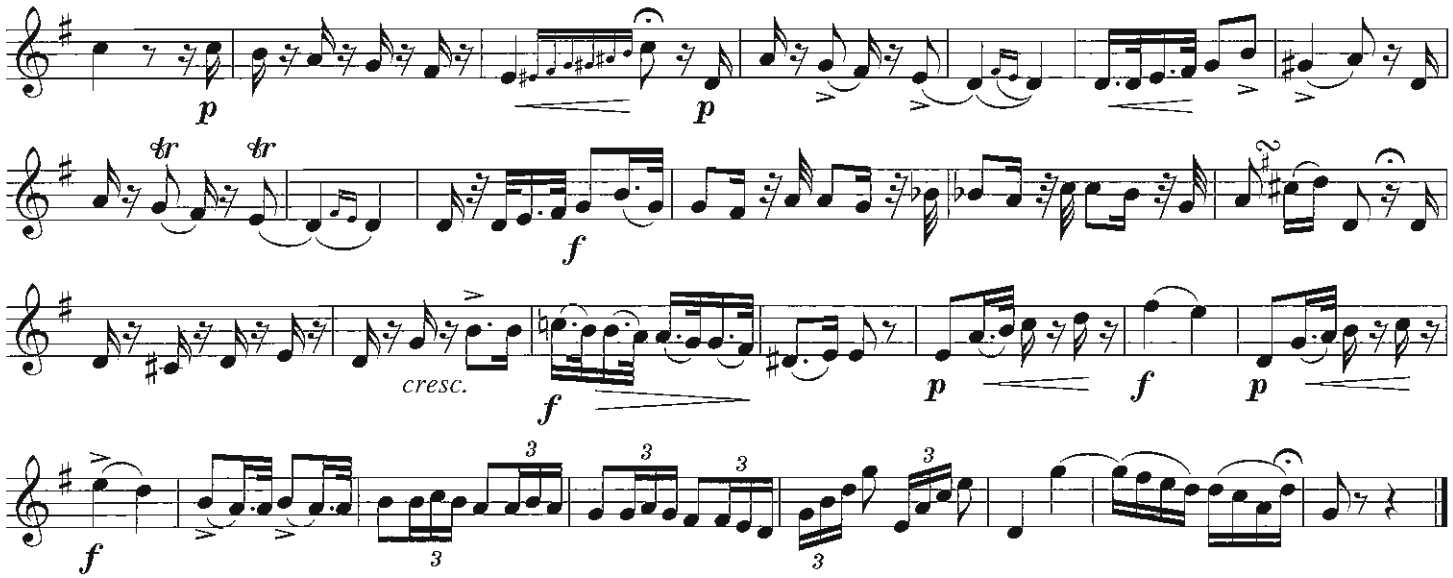
NIOBÉ

Allegretto

Pacini

124.

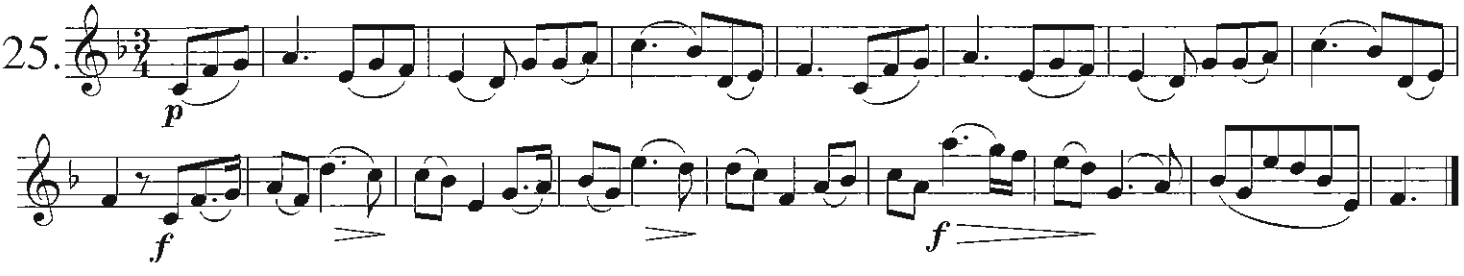




SWISS SONG

Moderato

125.

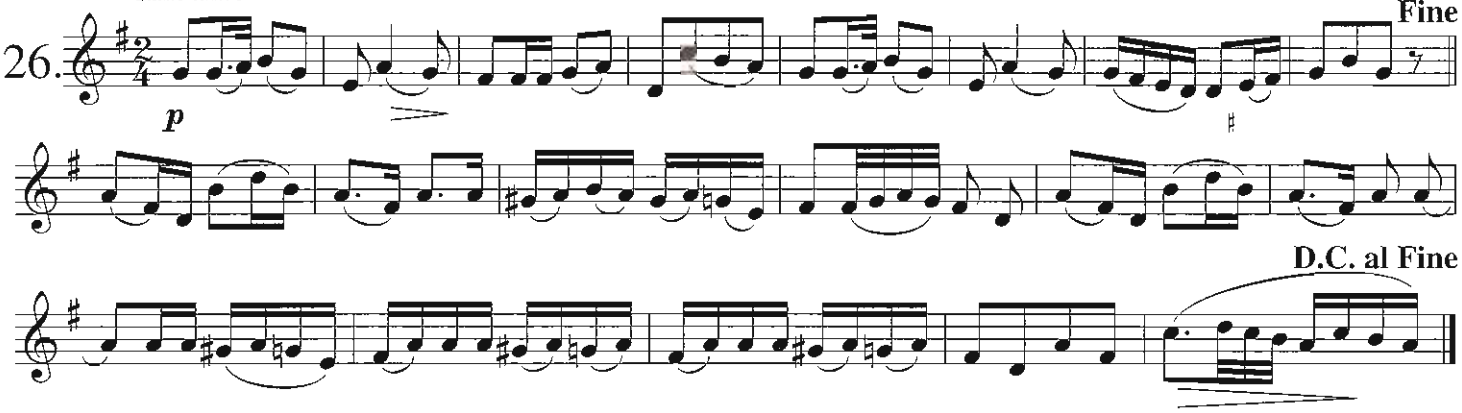


DON JUAN

Mozart

Andante

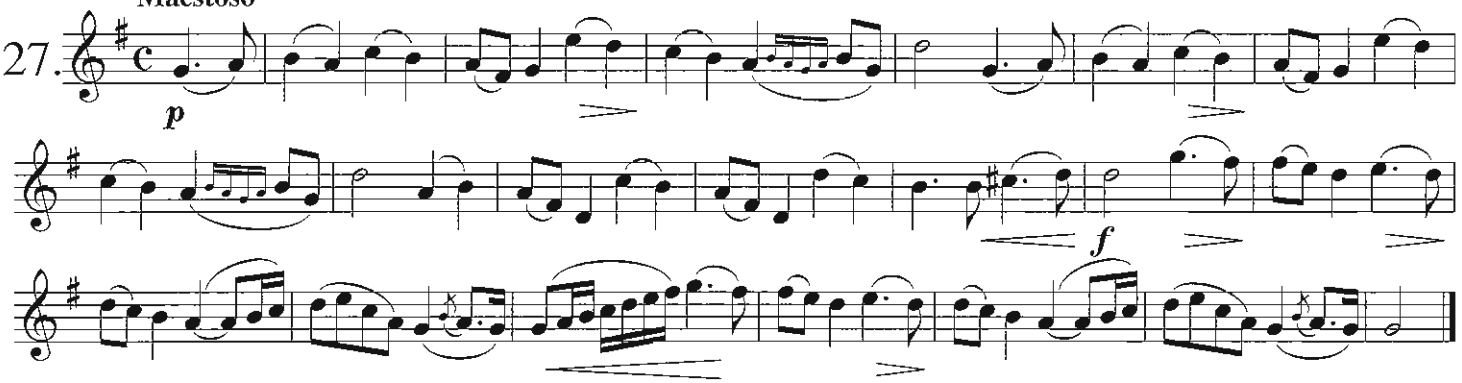
126.



AUSTRIAN HYMN

Maestoso

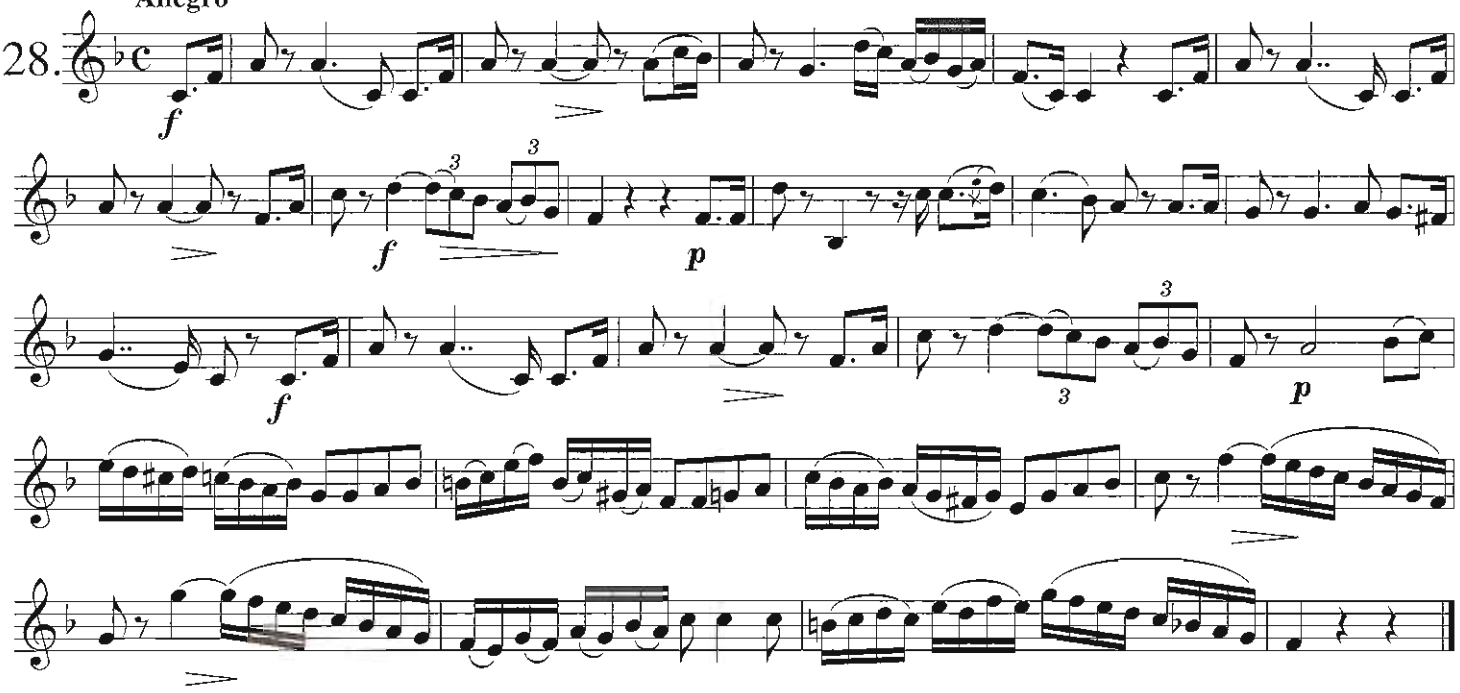
127.



LA SOMNAMBULE

Allegro — Bellini

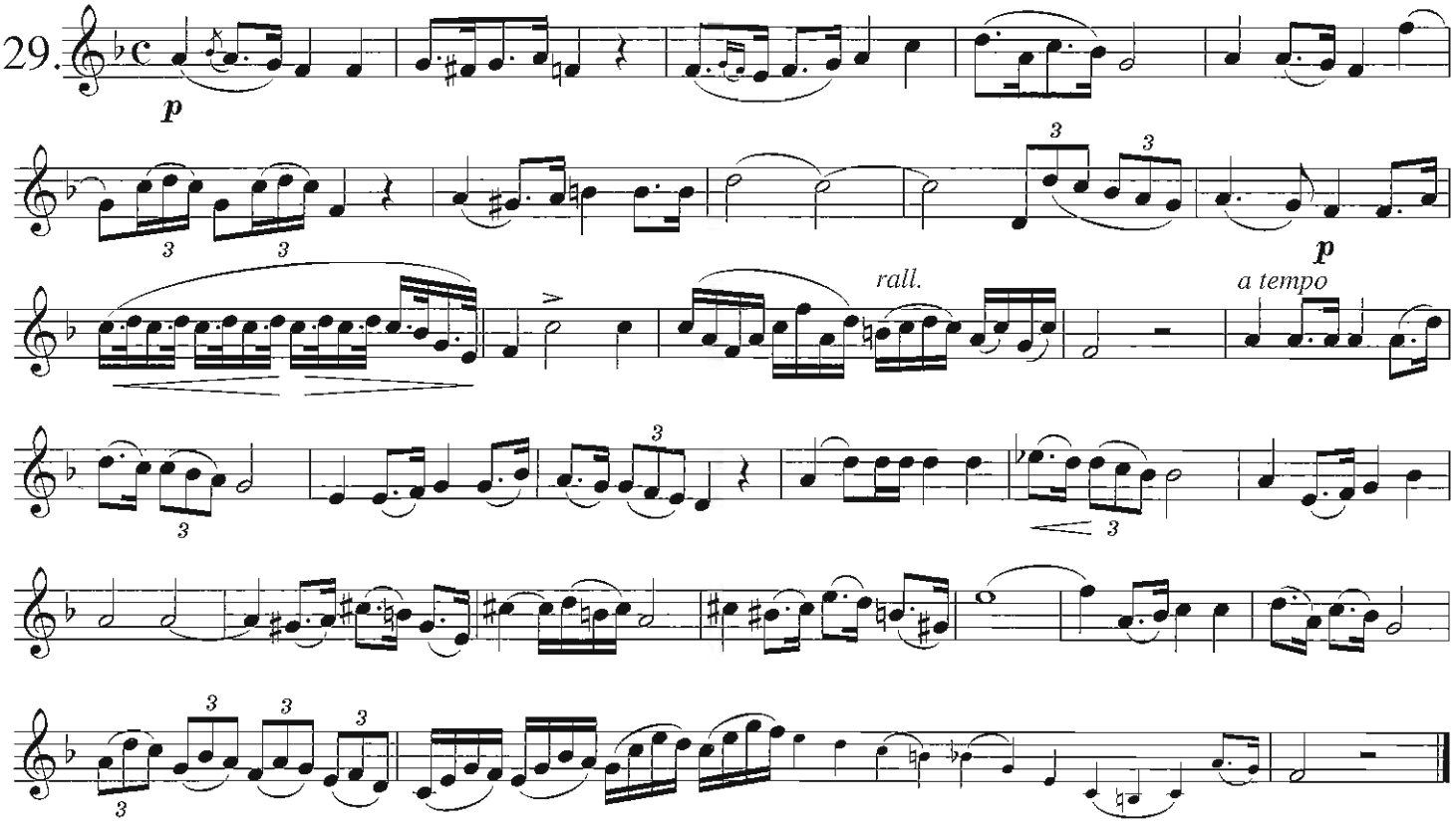
128.



LA PARISINA ROMANZA

Moderato — Donizetti

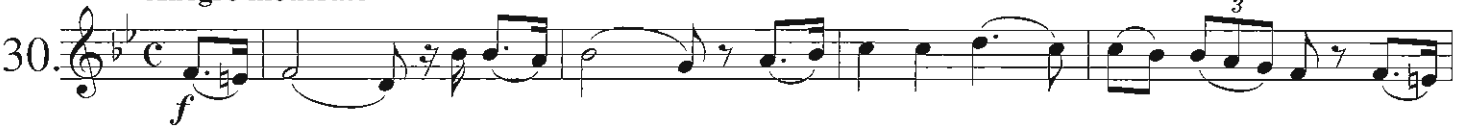
129.

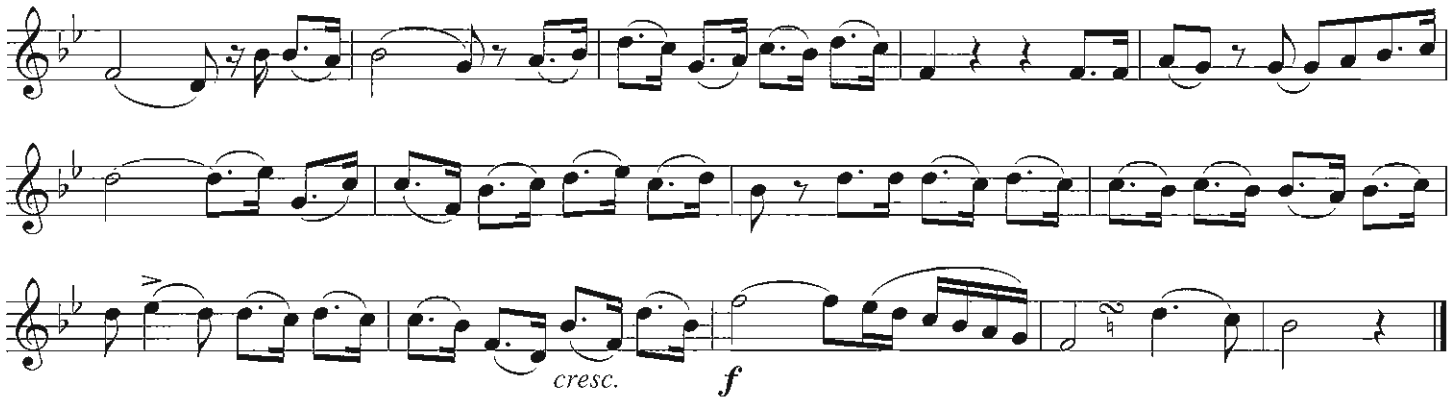


LA SOMNAMBULE

Allegro moderato — Bellini

130.



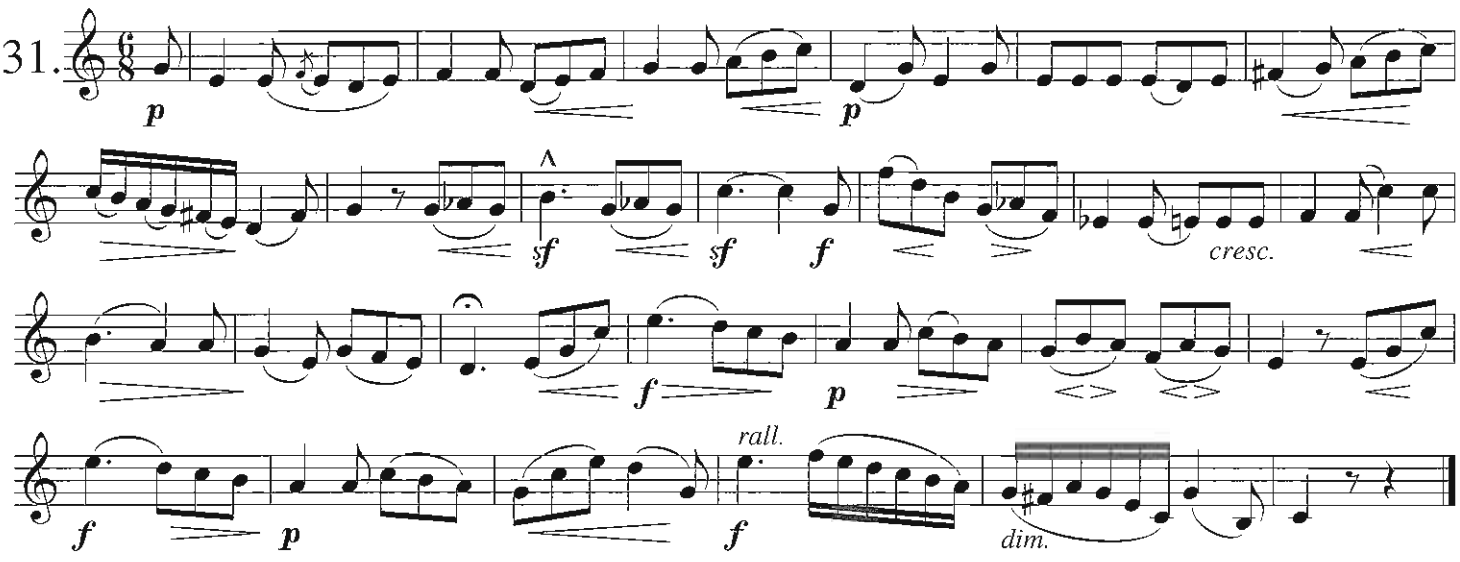


J'AIMERAI TOUTE MA VIE

Andantino

Dalairac

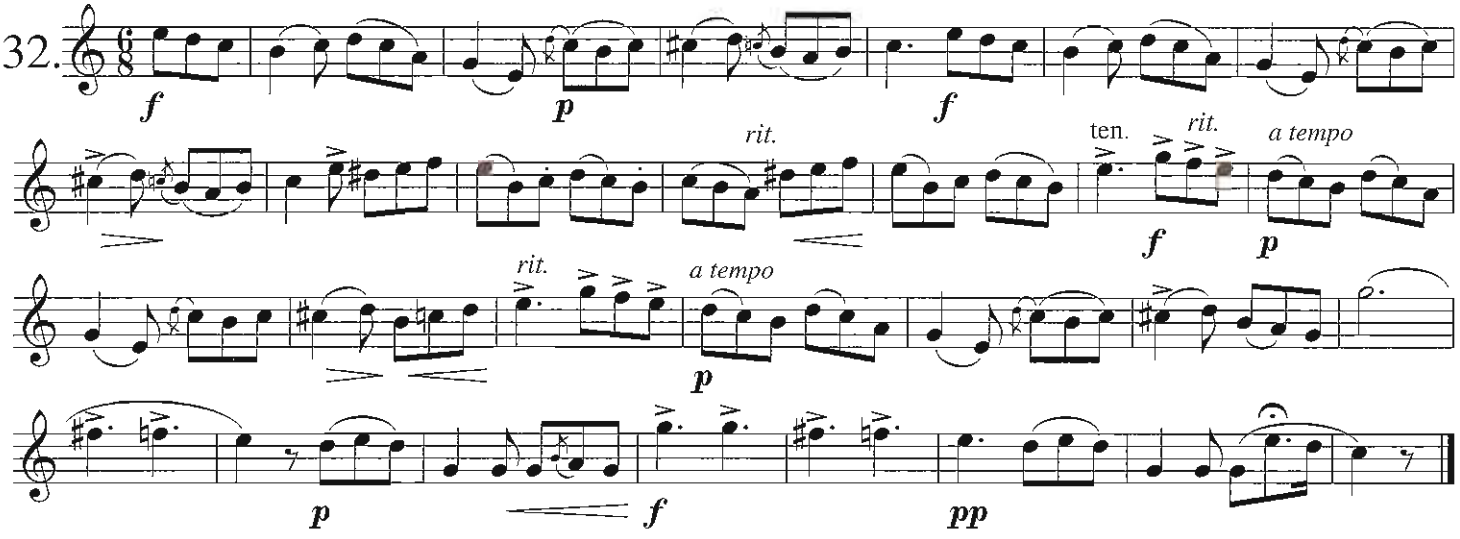
131.



NEAPOLITAN SONG

Allegretto

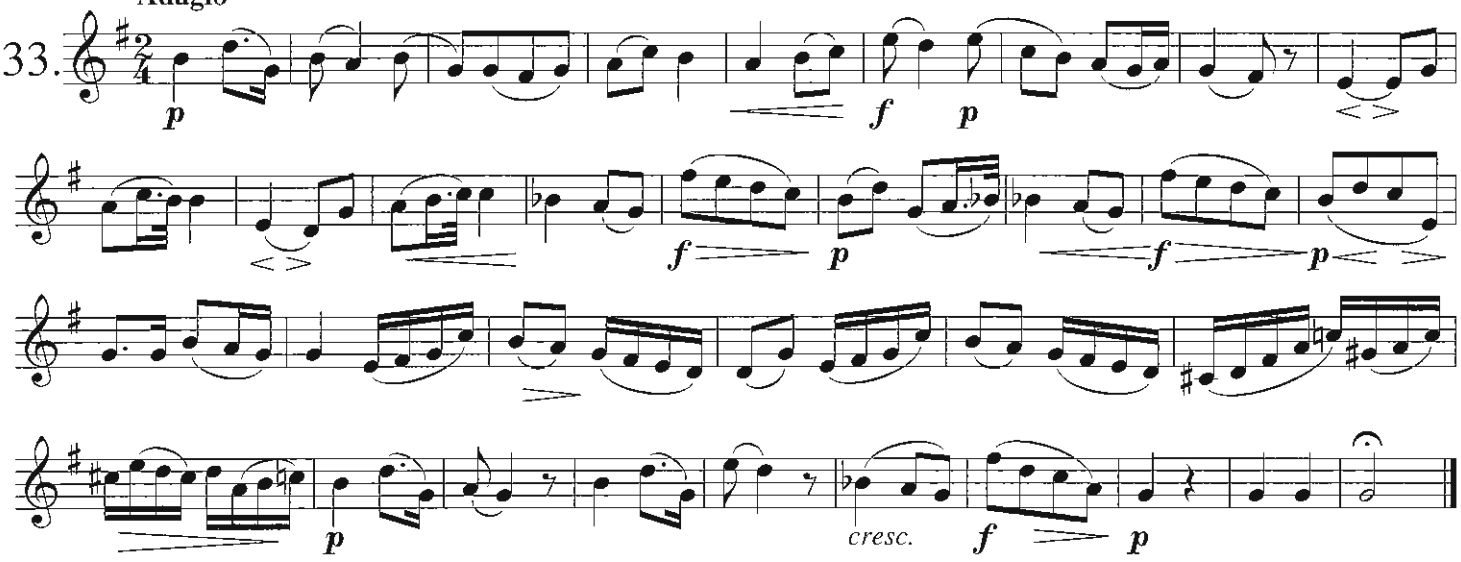
132.



ANDANTE FROM "A MAJOR" SYMPHONY

Adagio — Mendelssohn

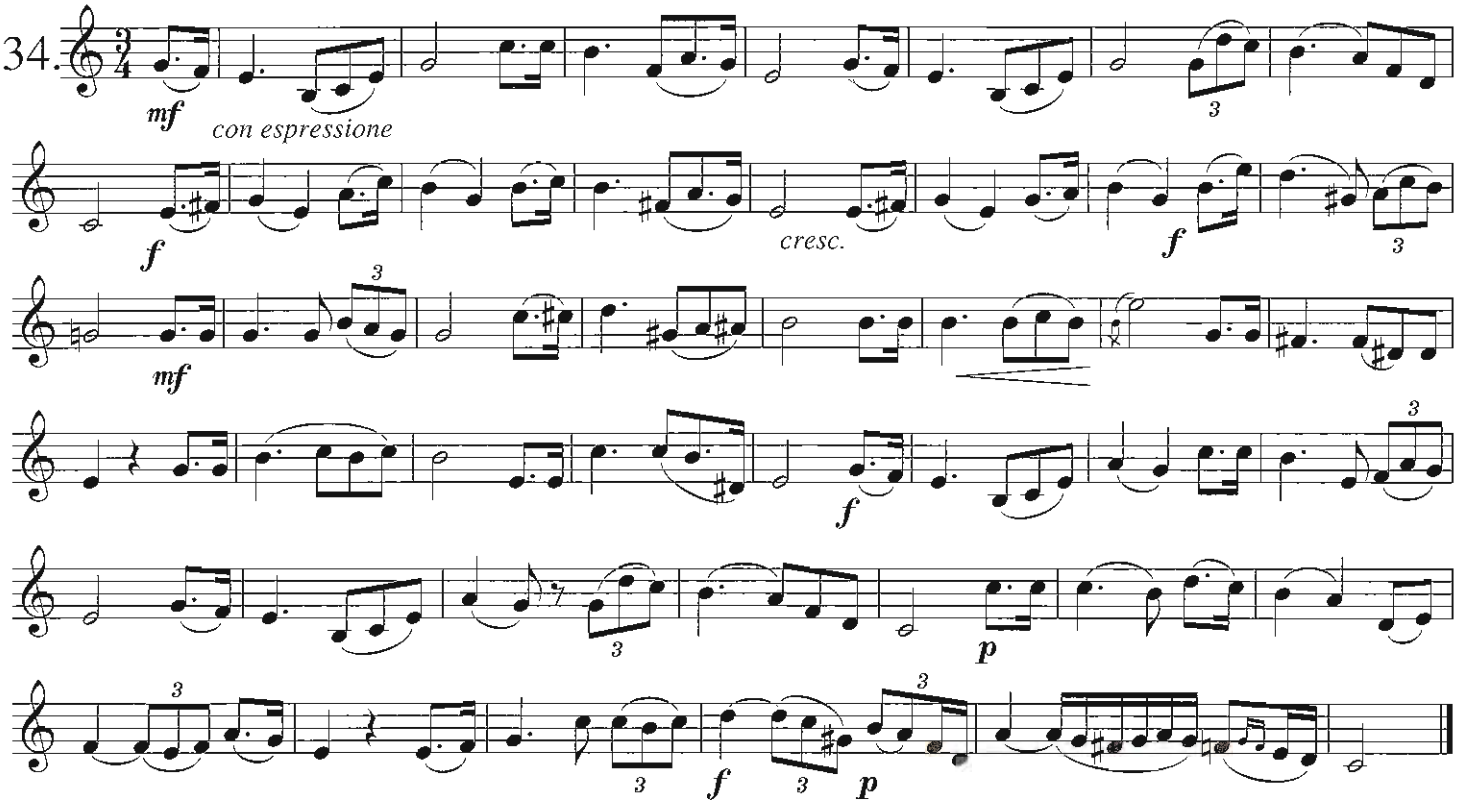
133.



THE ALPINE HORN

Andante — Proch

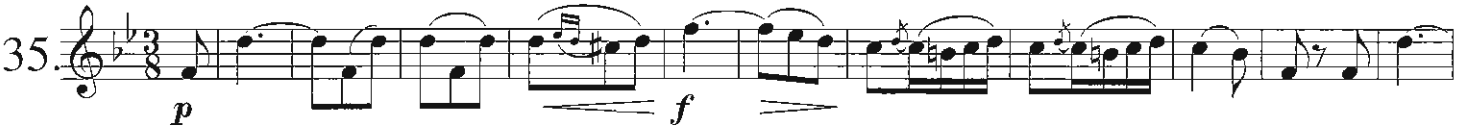
134.

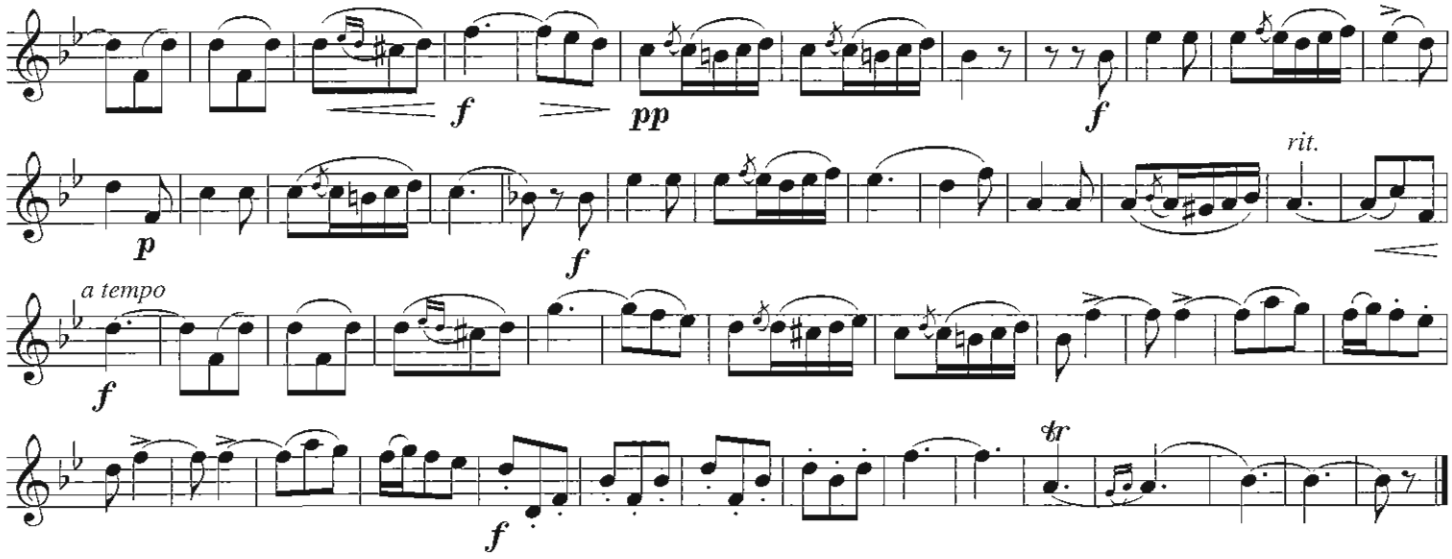


TRAVIATA

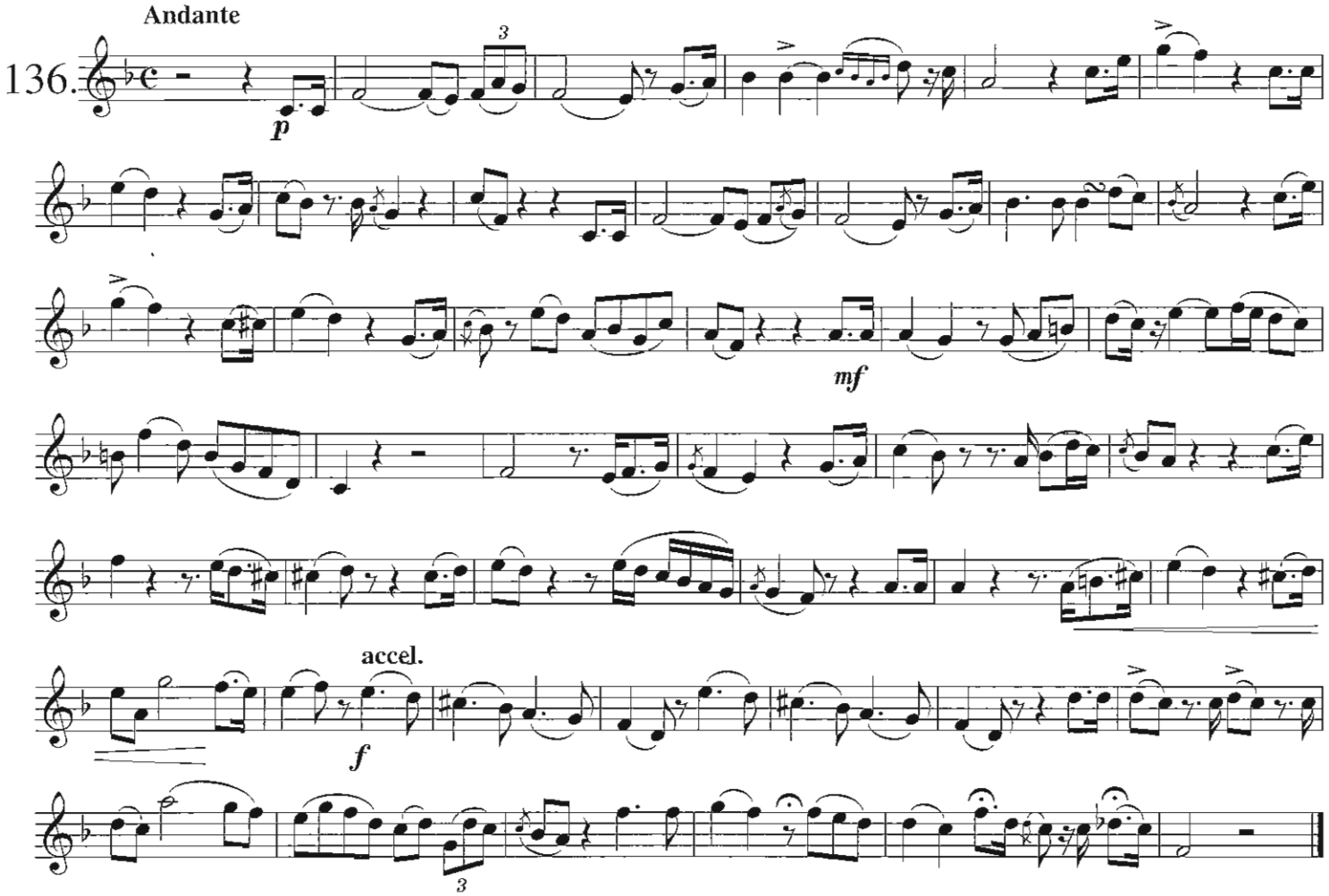
Allegretto con grazia — Verdi

135.





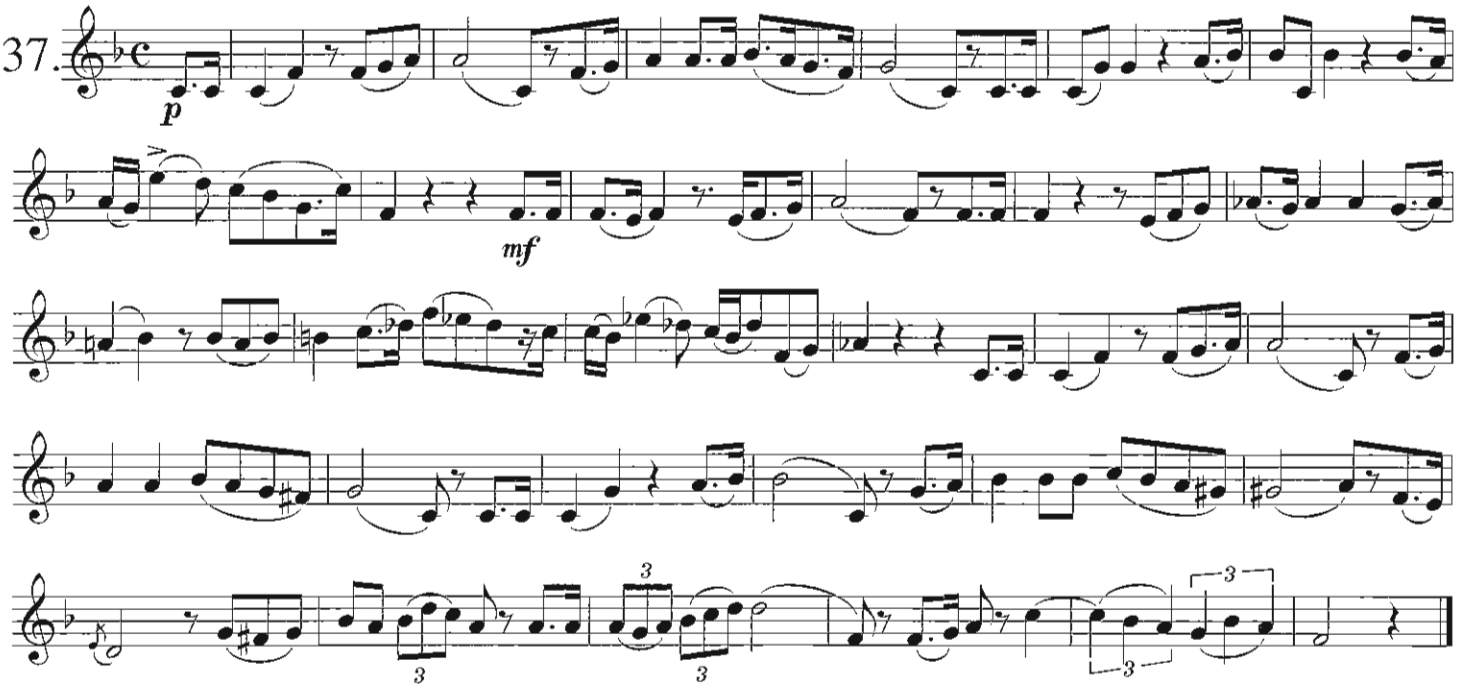
IN MIA MAN ALFIN TU SEI



IL RIVAL SALVAR TU DEI

Lento

137.

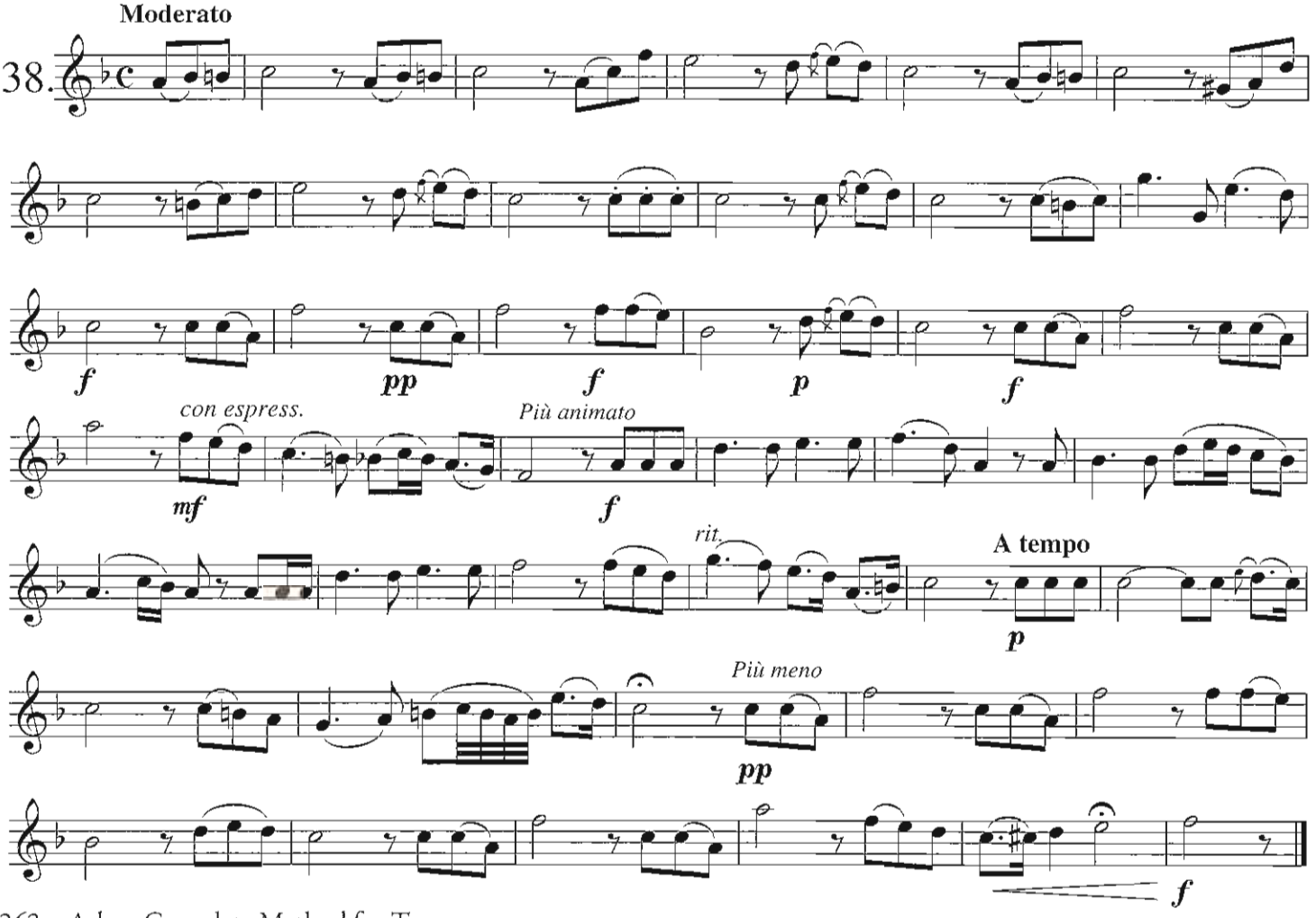


THOU ART SO NEAR, AND YET SO FAR

Reichardt

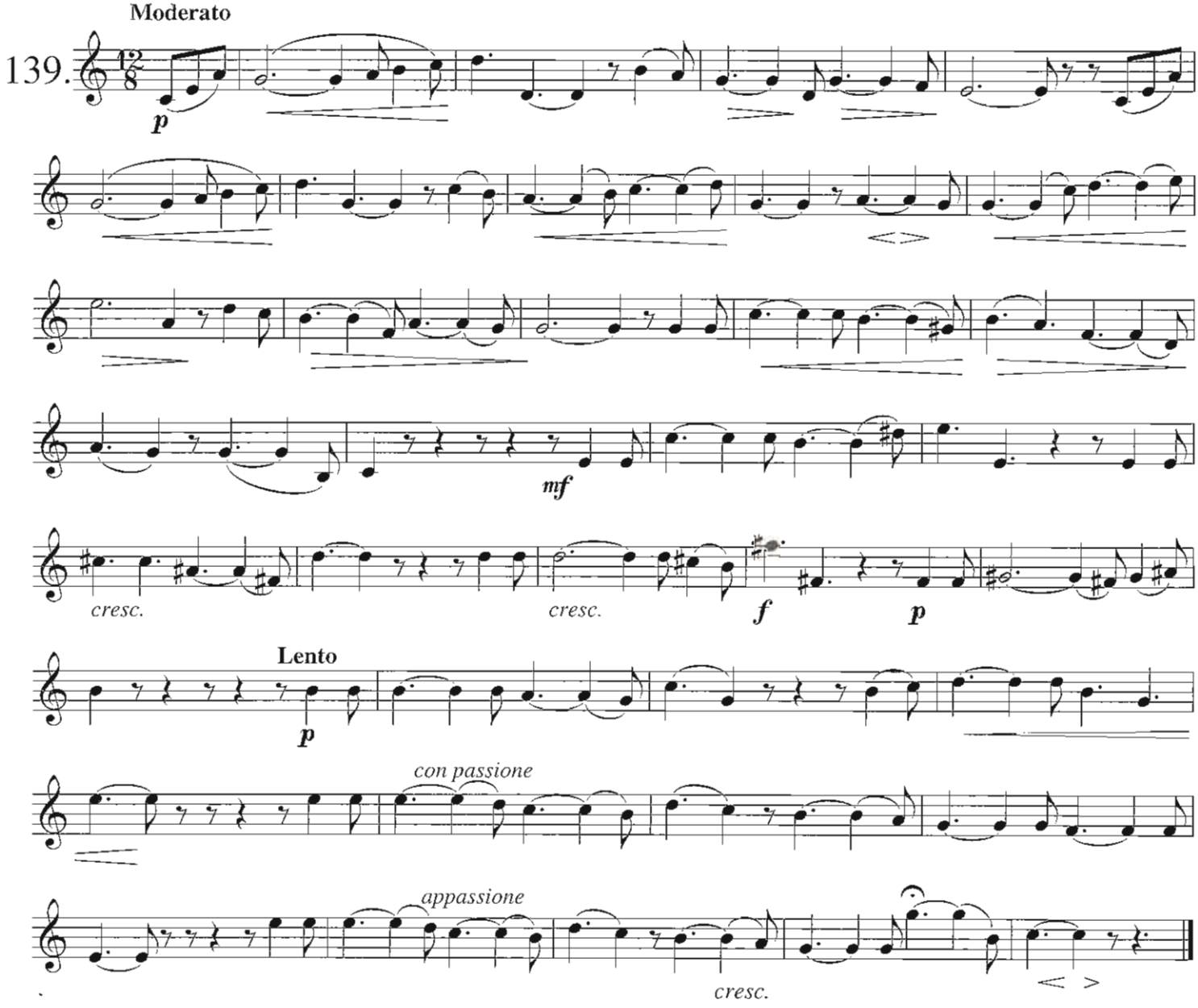
Moderato

138.

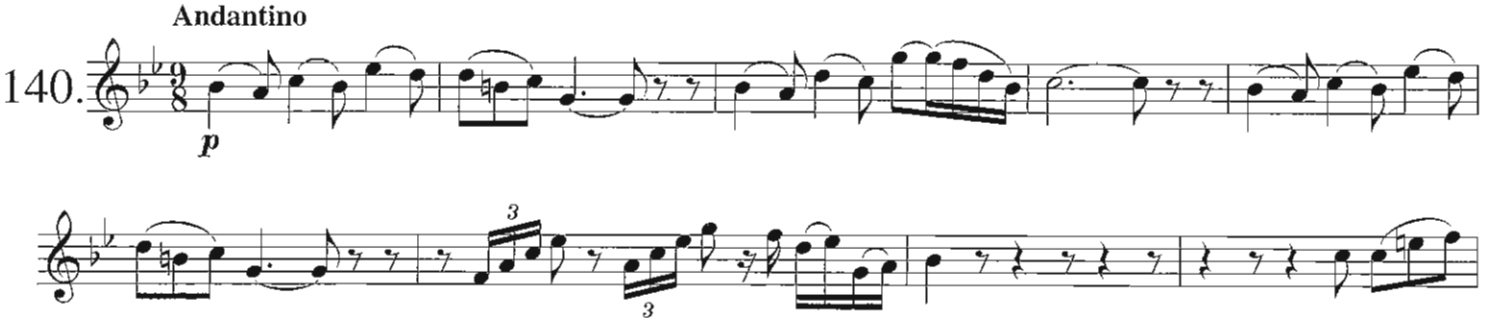


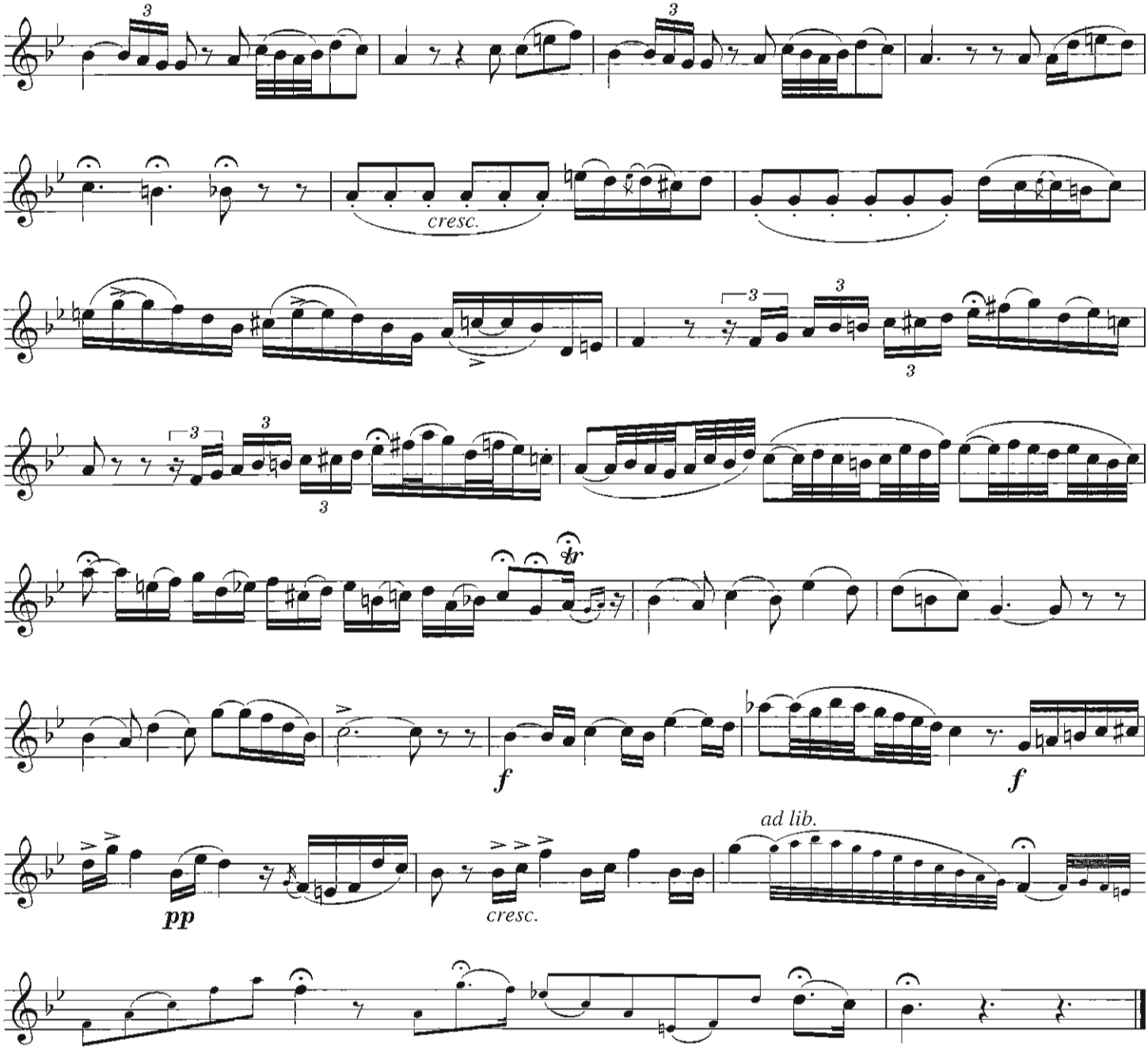
WHEN THE QUIET MOON IS BEAMING

Schondorf

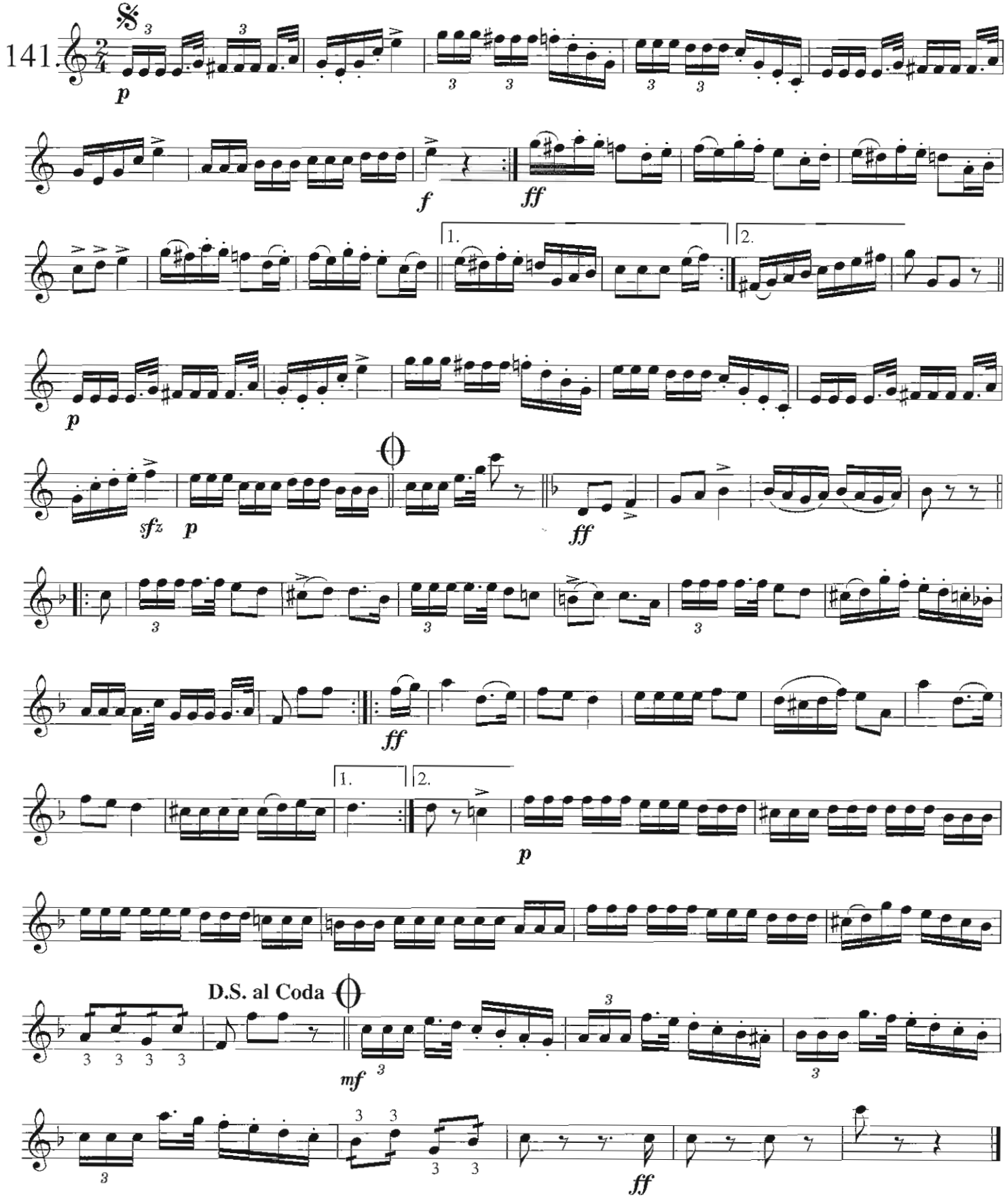


CAVATINA FROM "THE HUGUENOTS"



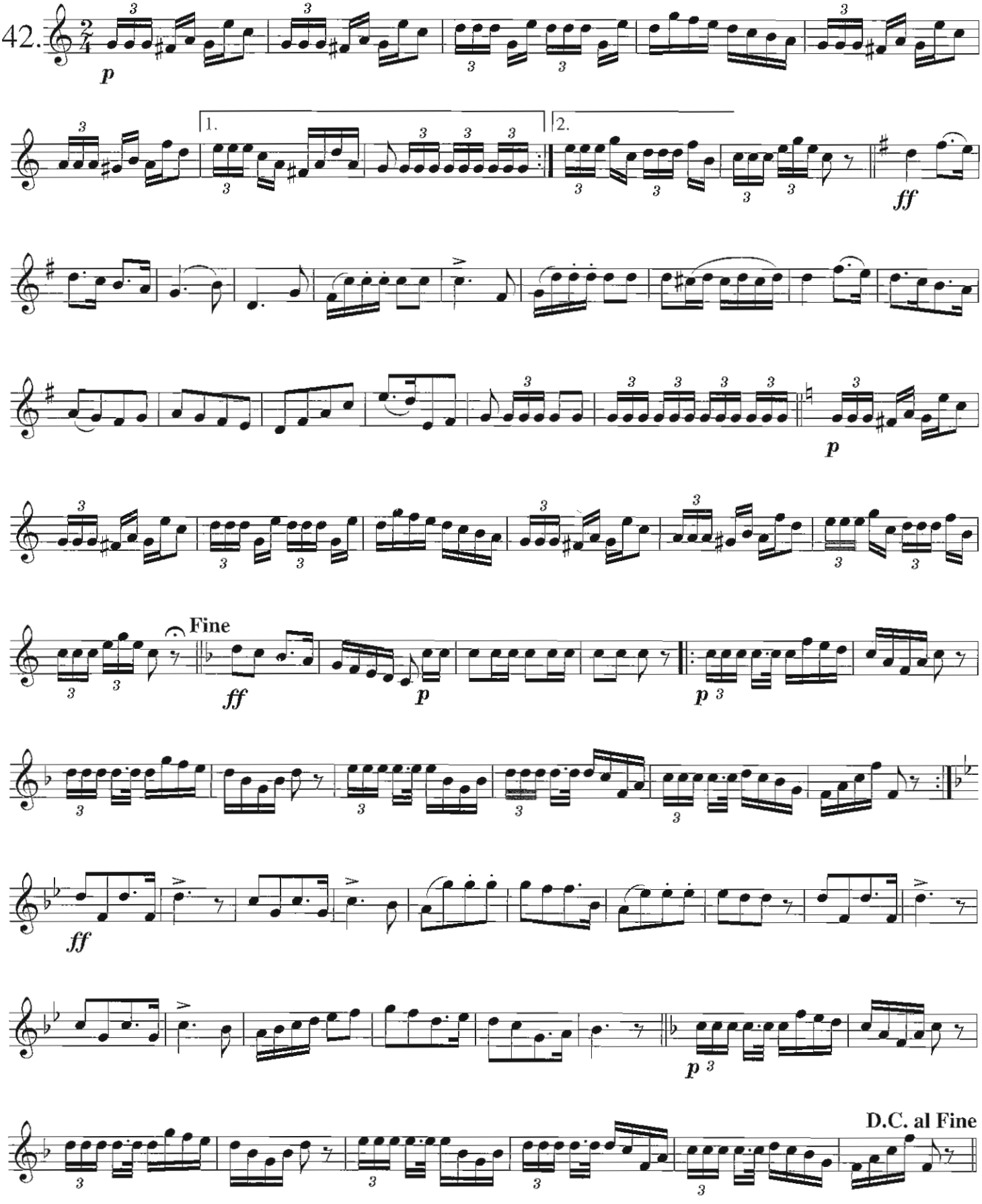

cresc.
f
f
pp
cresc.
ad lib.

BESSONIAN POLKA



STARS OF PARIS POLKA

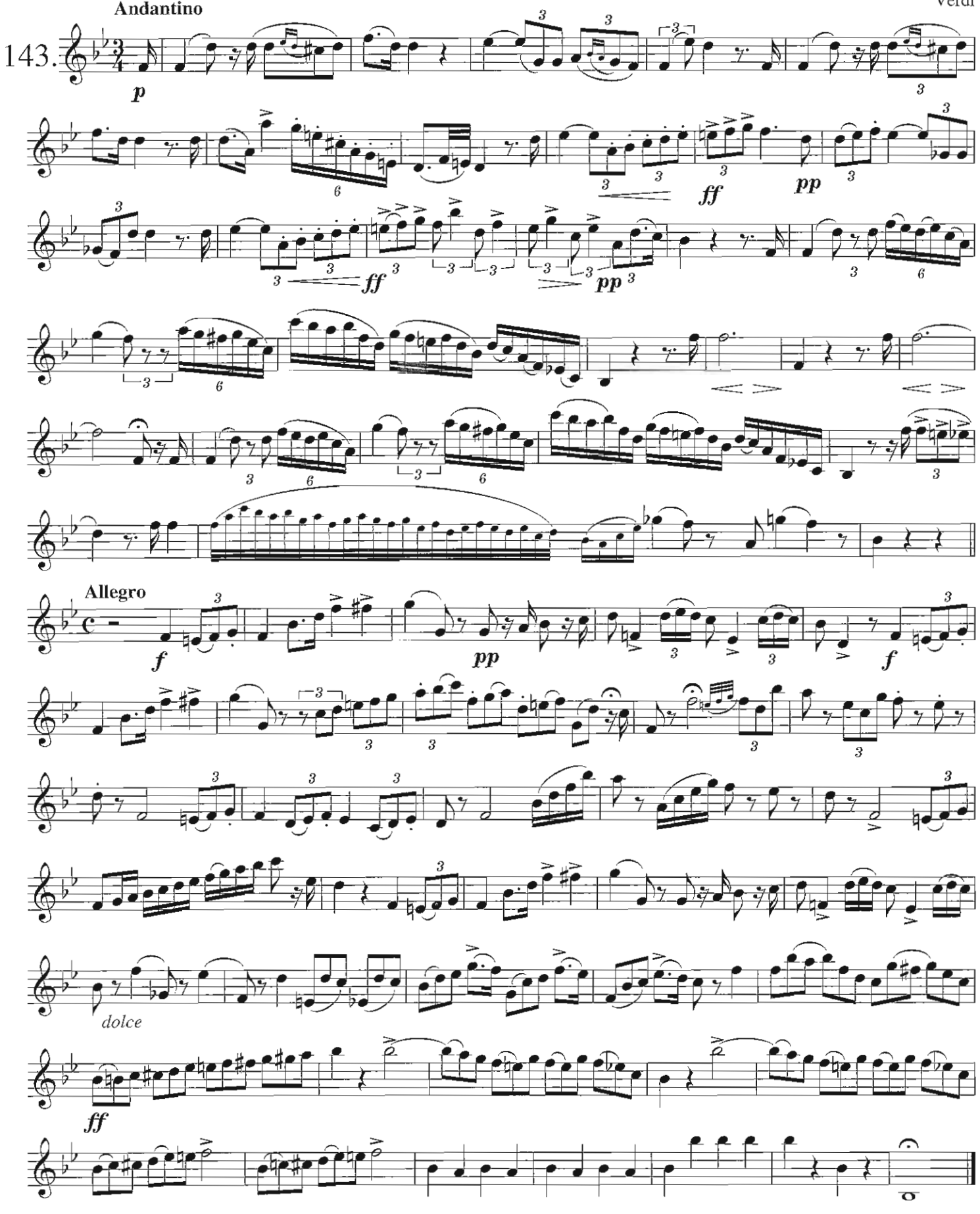
142.



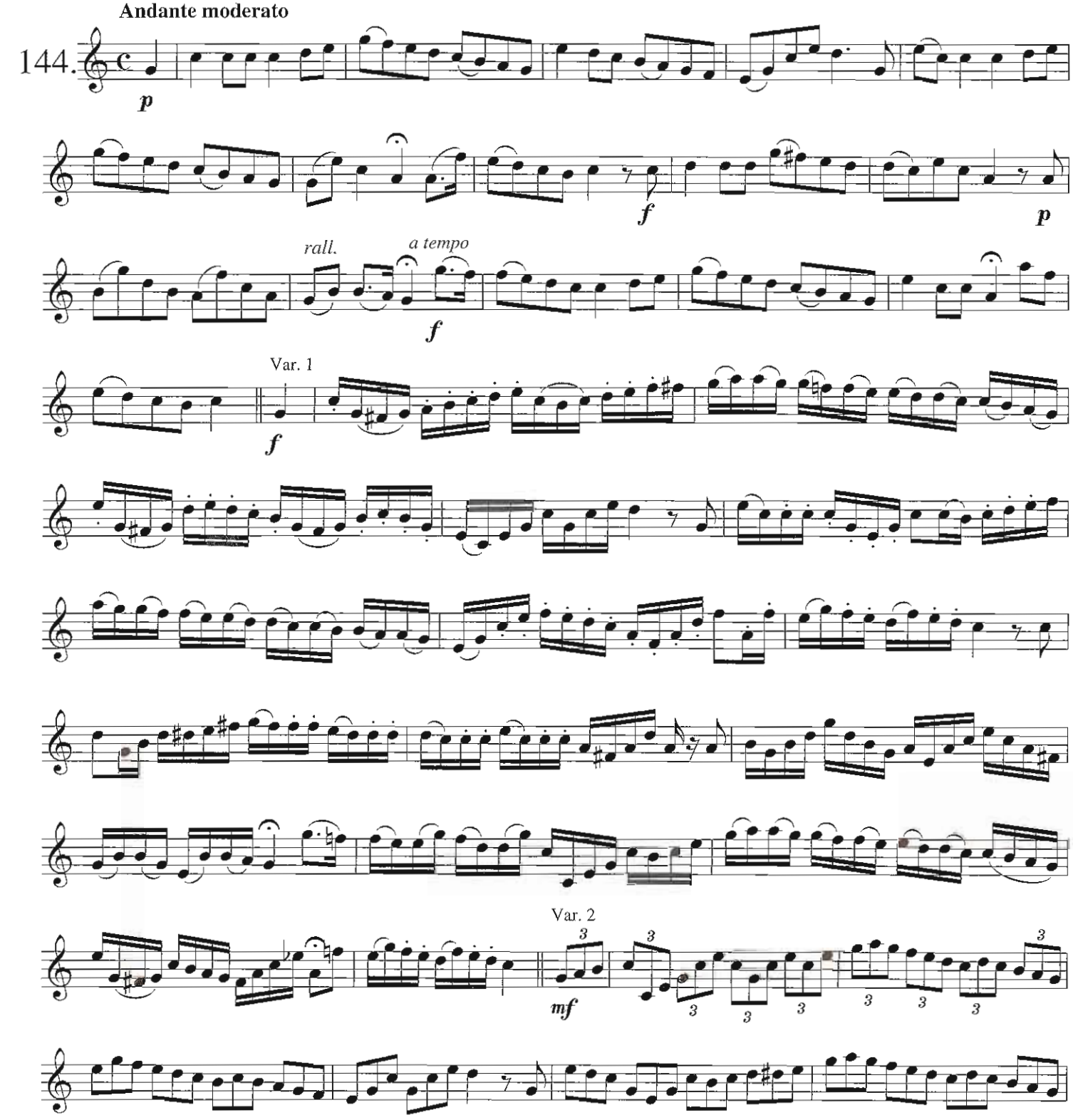
CAVATINA FROM "ERNANI"

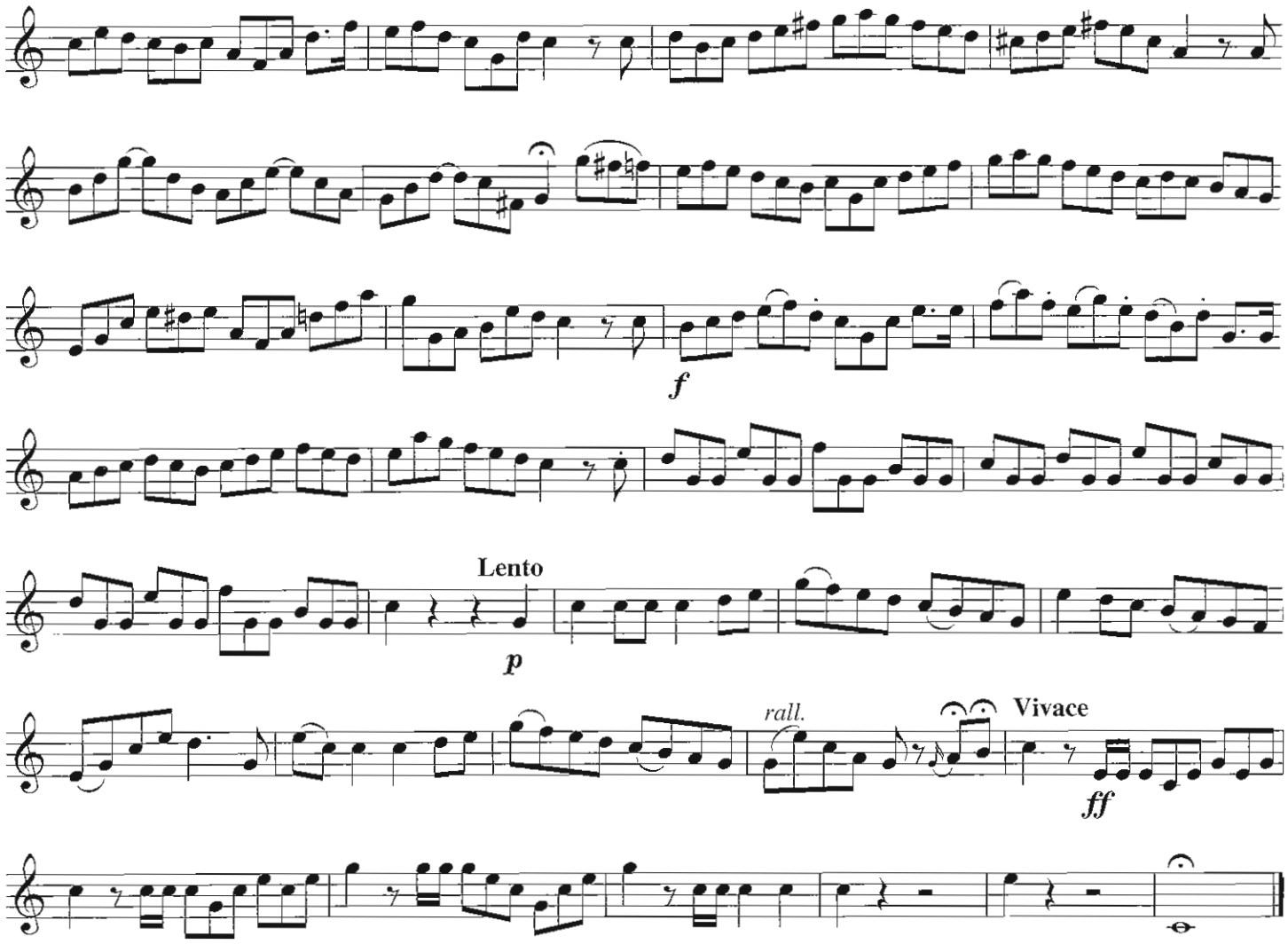
Verdi

143. Andantino

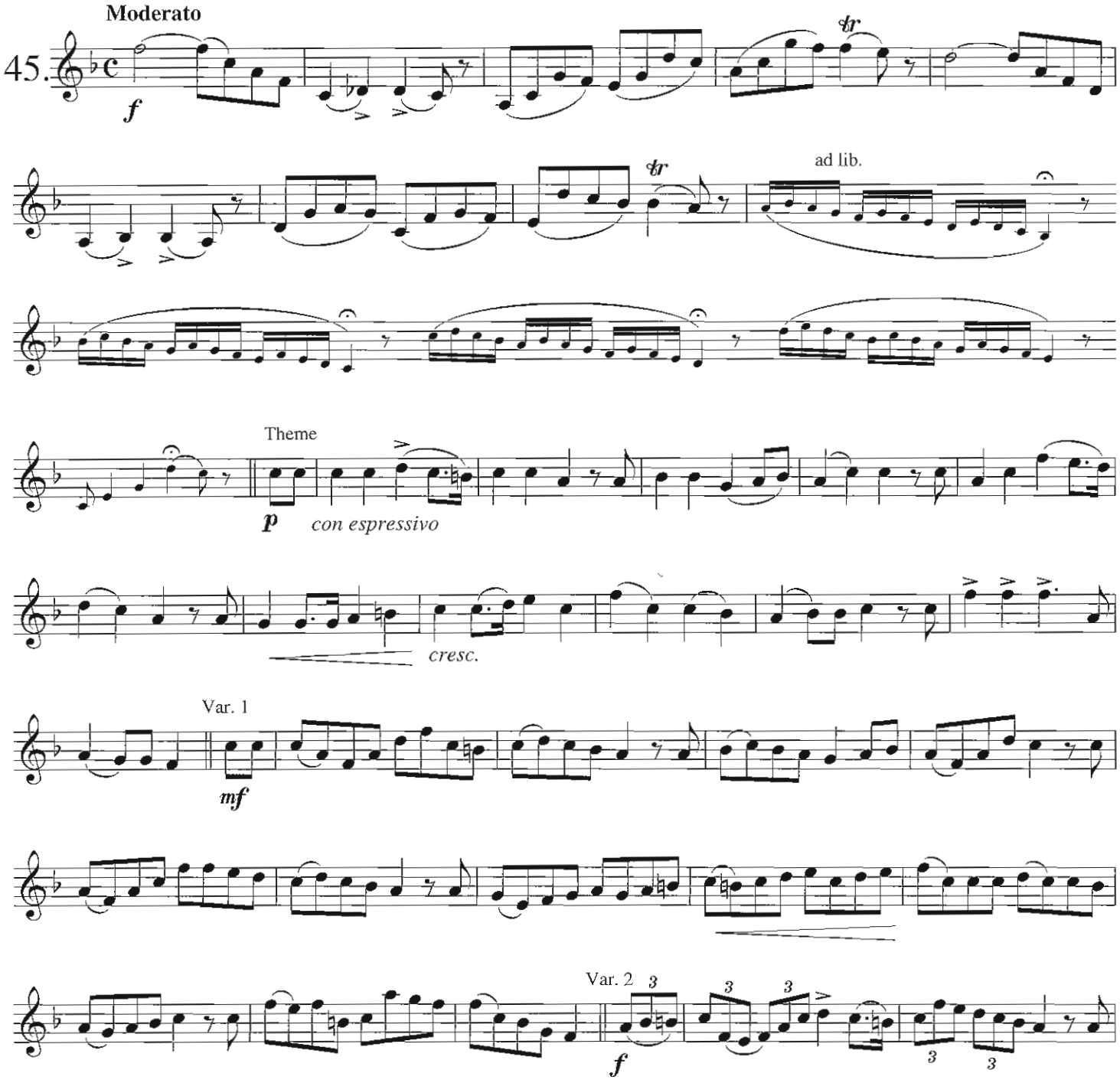


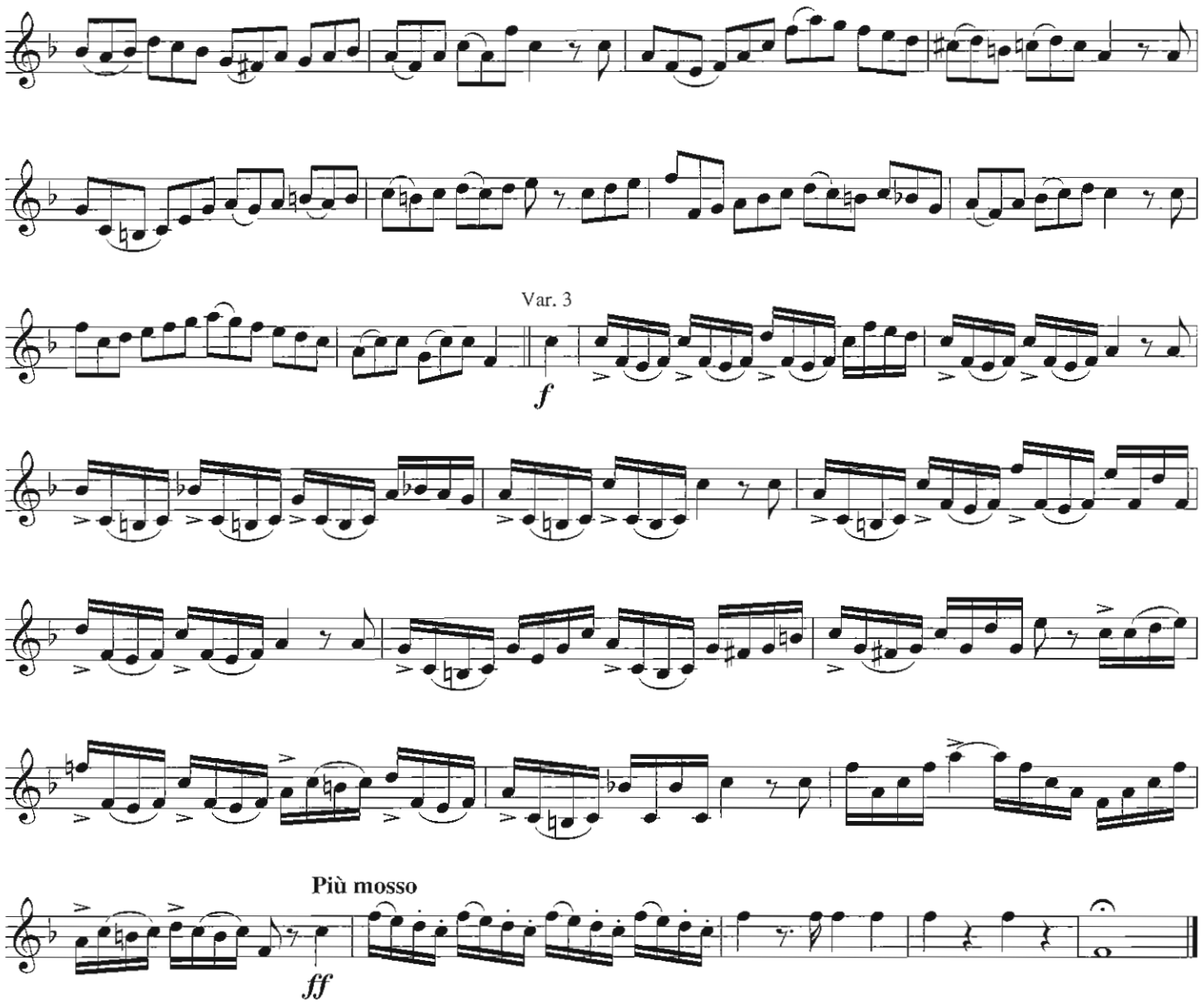
THE PILGRIM OF LOVE



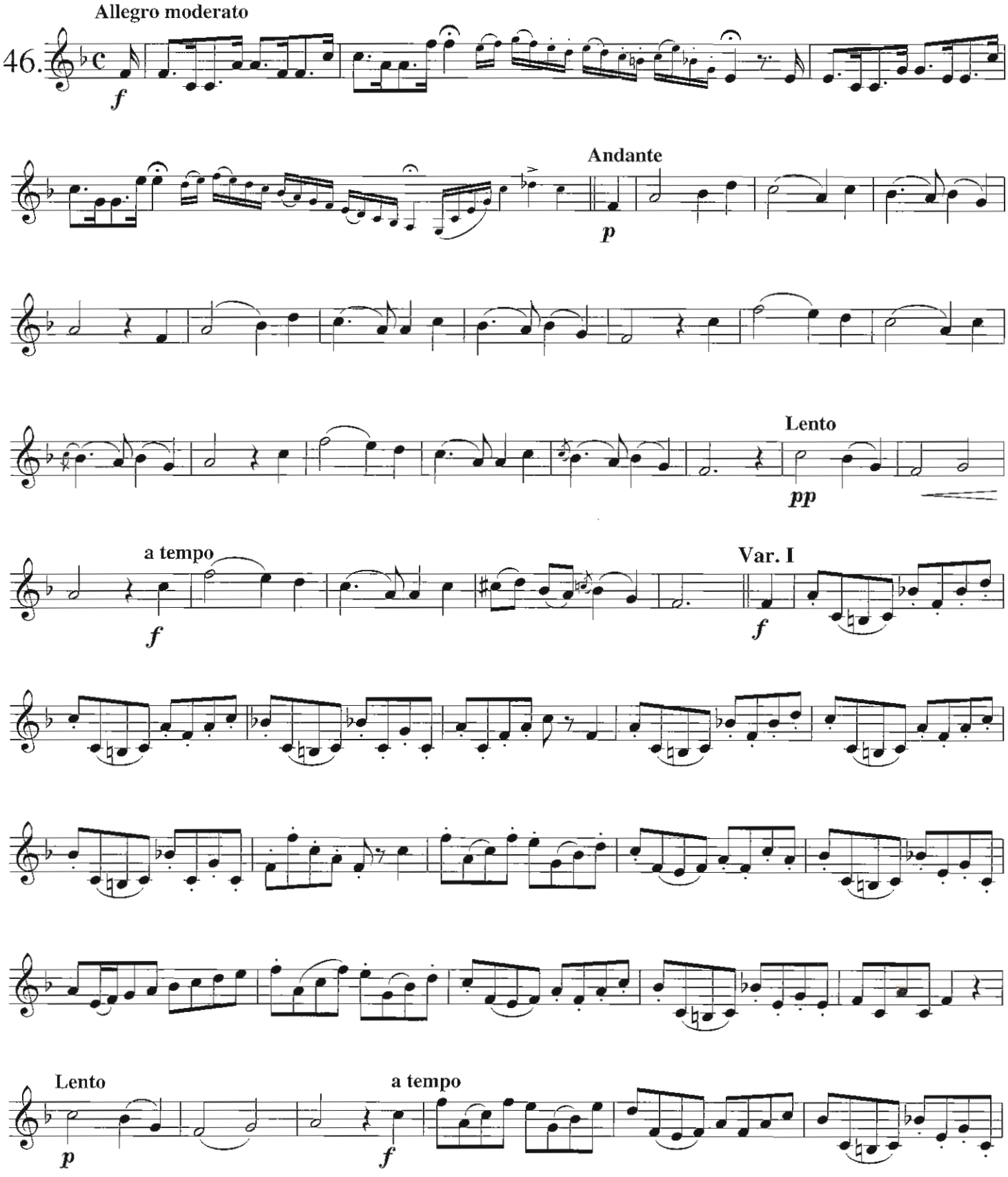

f
Lento
p
rall.
Vivace
ff

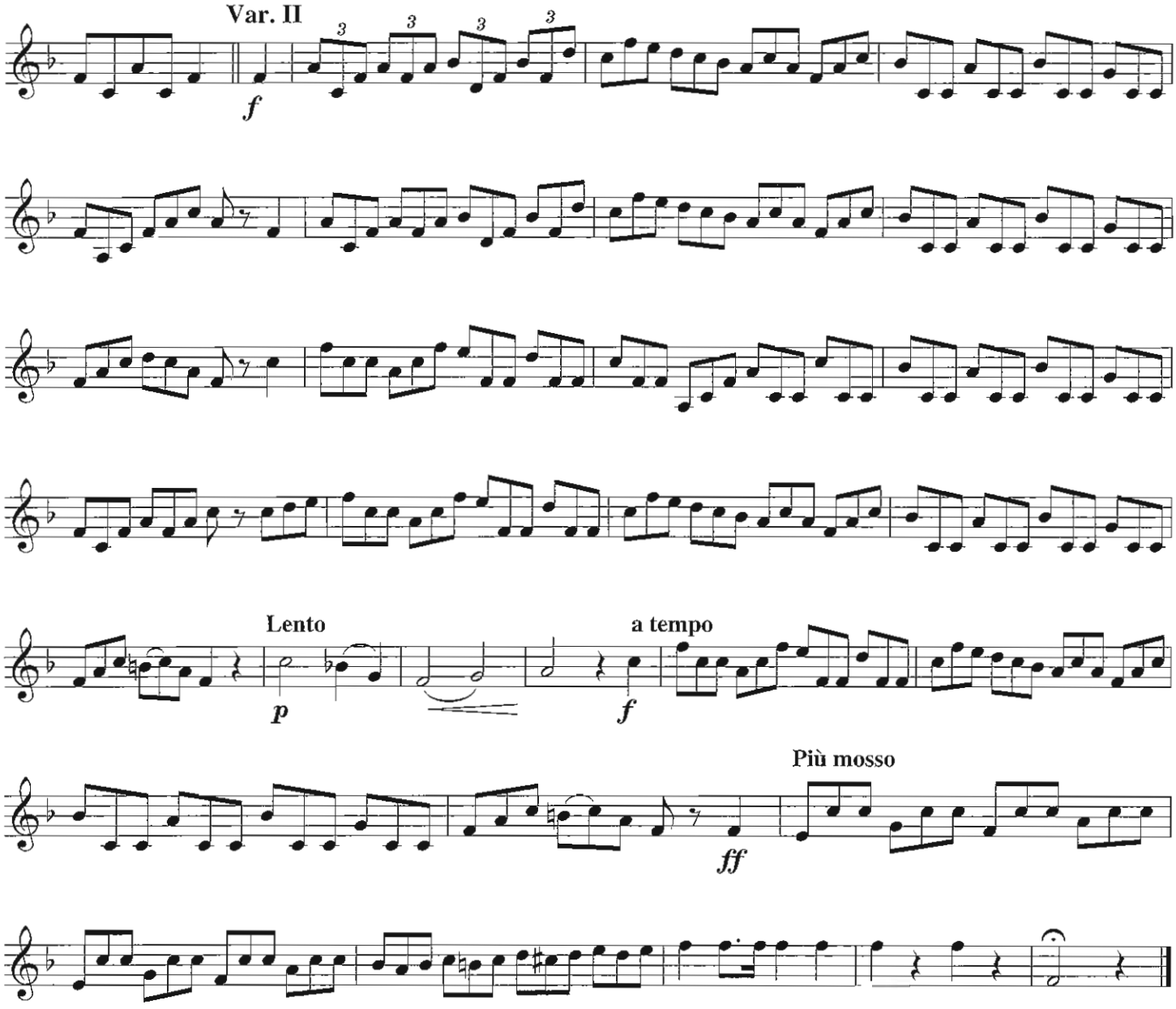
"DEAR LITTLE HEART"



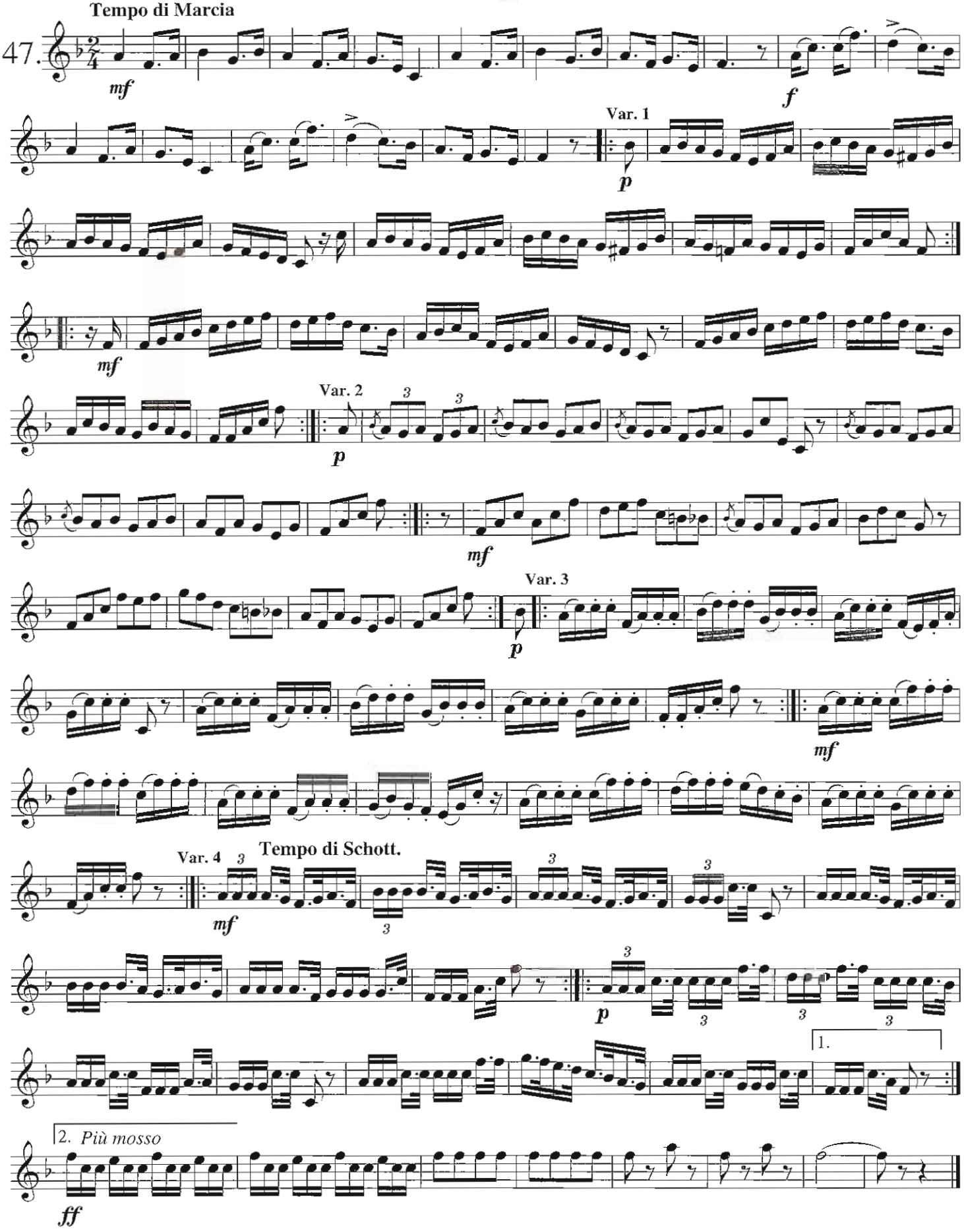

Var. 3
f
Più mosso
ff

HOME SWEET HOME

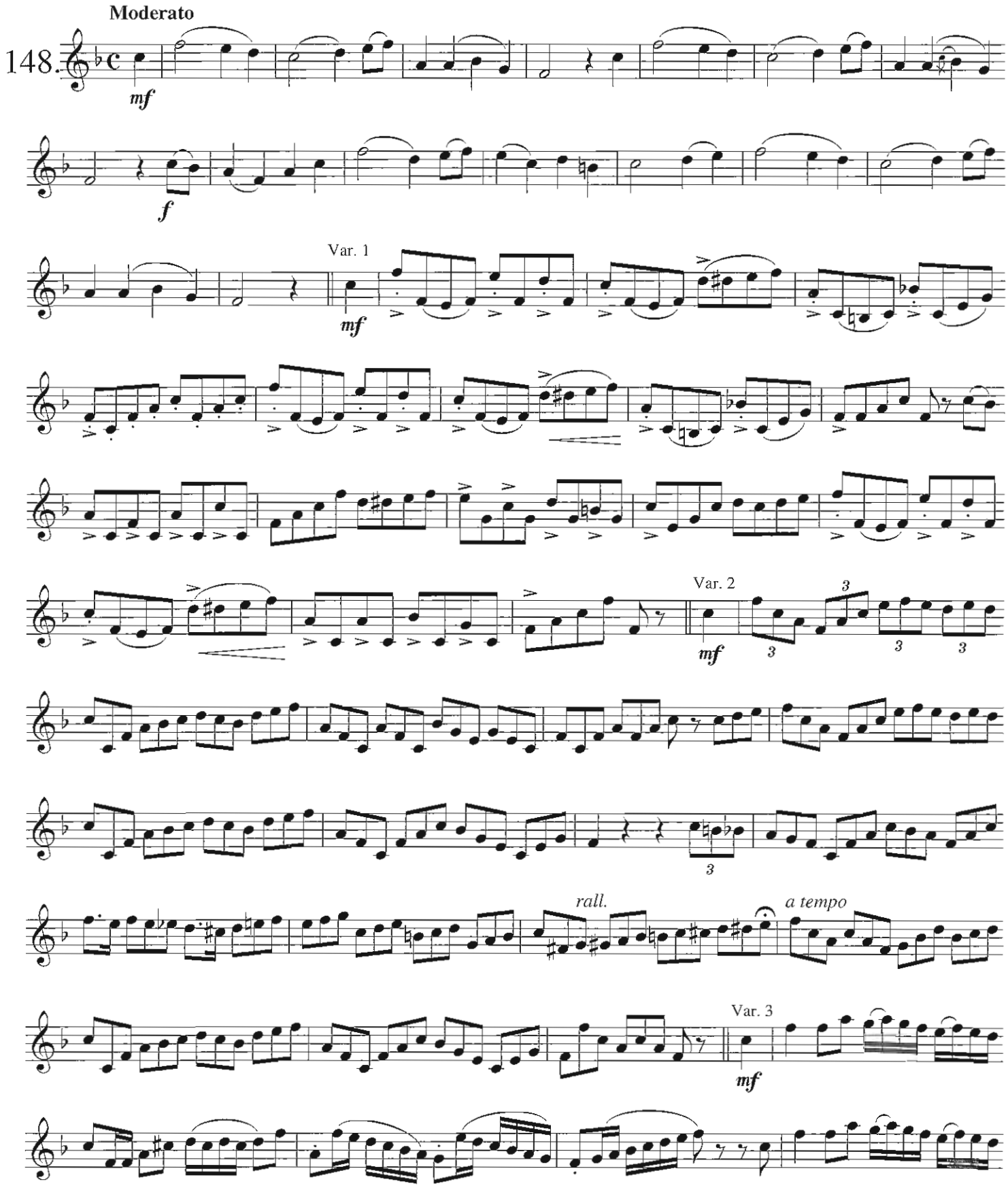


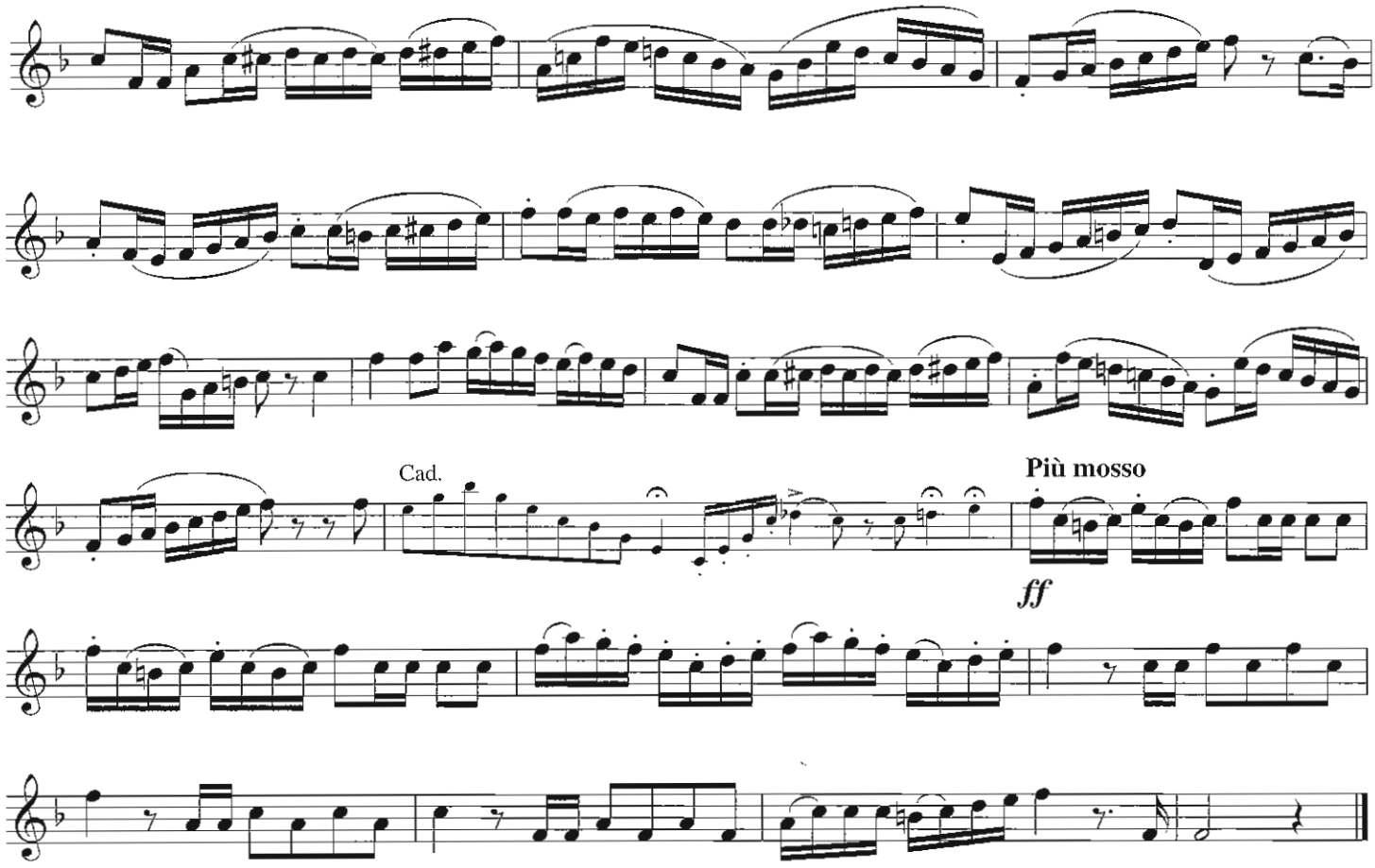

Var. II
f
Lento
p
a tempo
f
Più mosso
ff

KEEL ROW

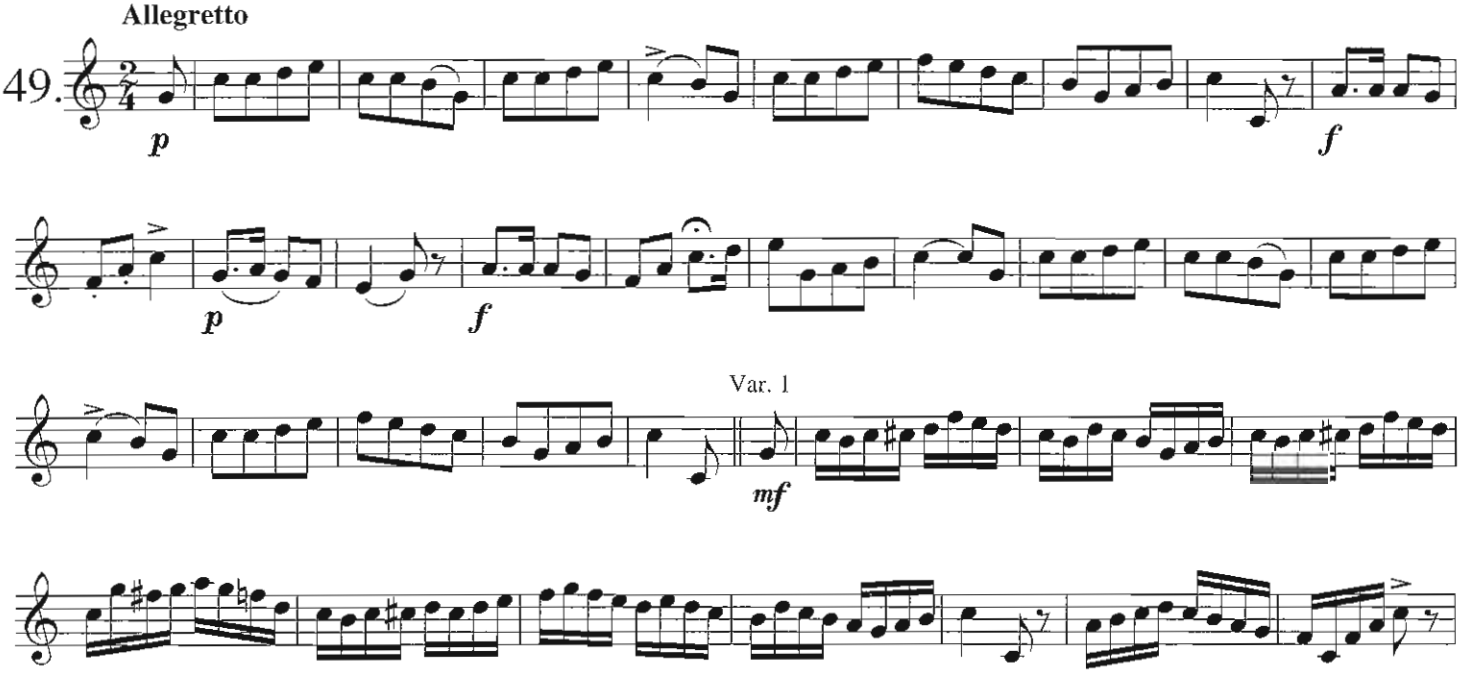

Tempo di Marcia
47.
mf
f
Var. 1
p
mf
Var. 2
p
mf
Var. 3
p
mf
Var. 4
Tempo di Schott.
mf
p
1.
2. Più mosso
ff

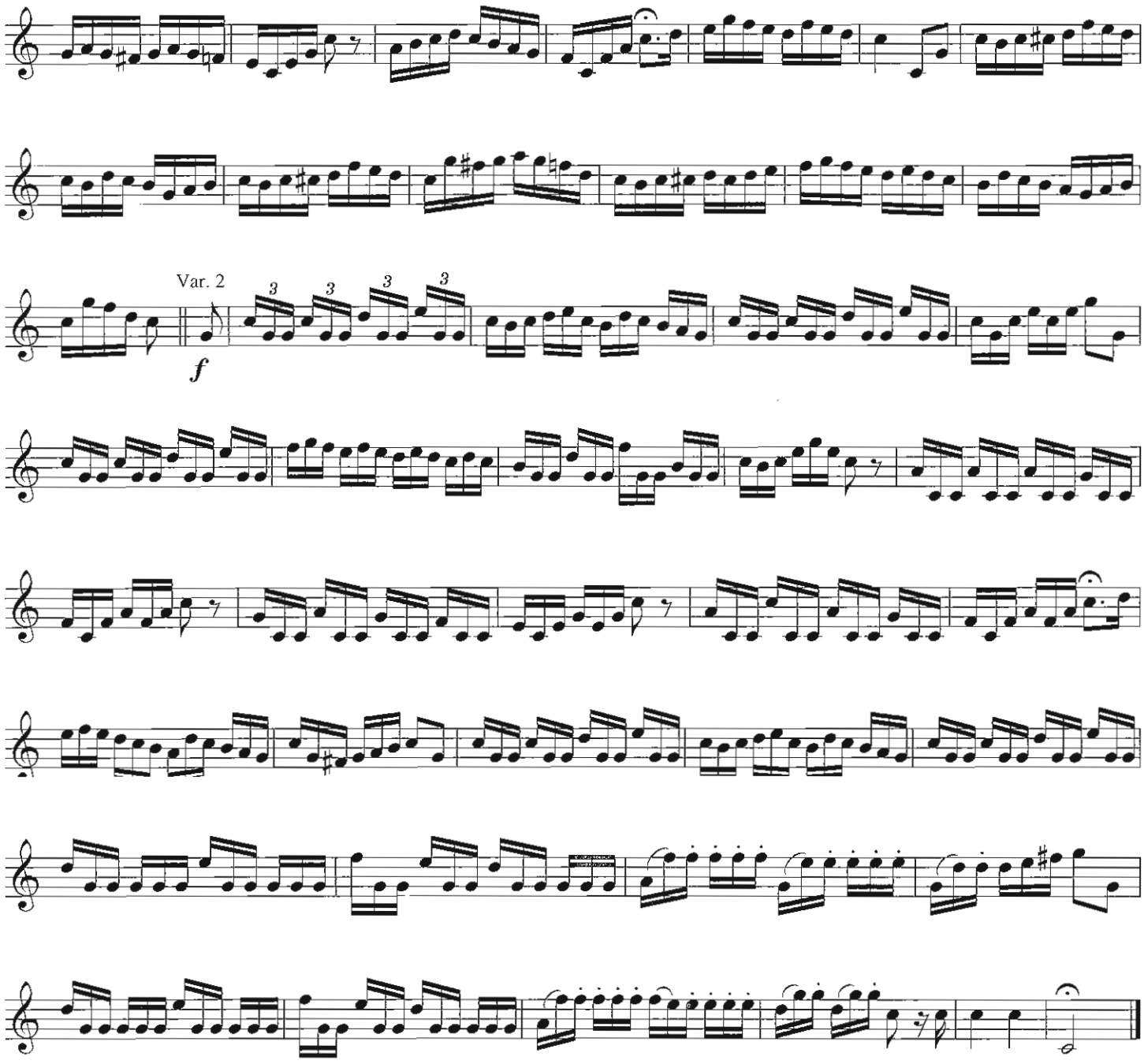
BLUE BELLS OF SCOTLAND



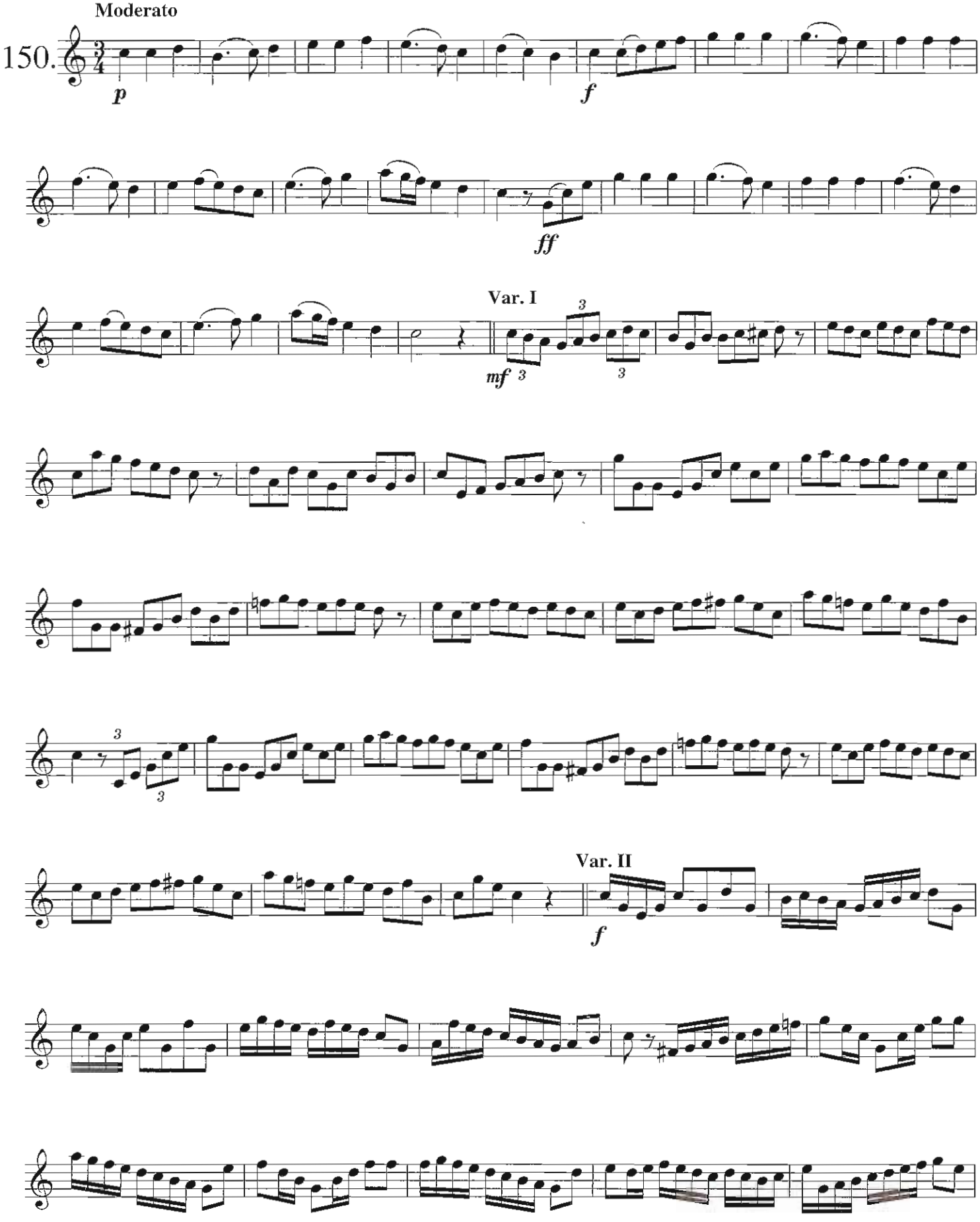


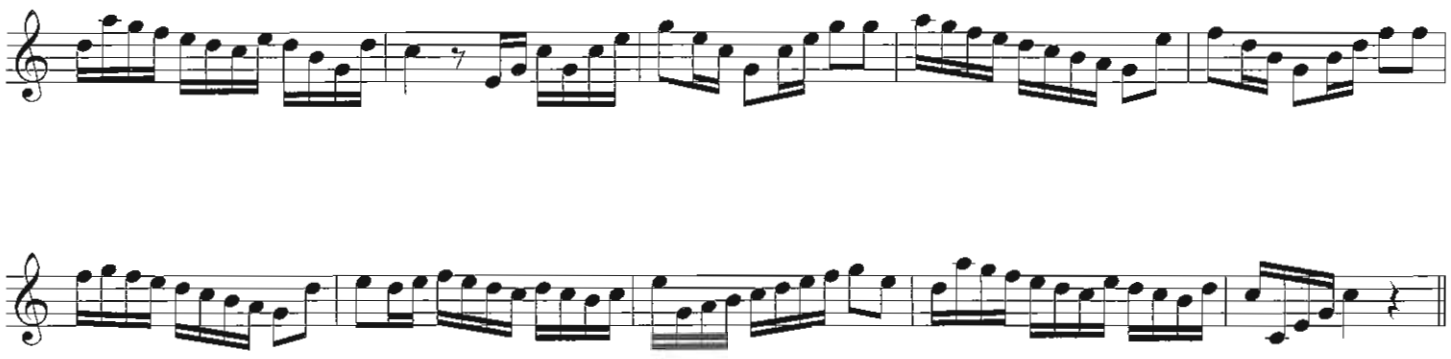
YANKEE DOODLE



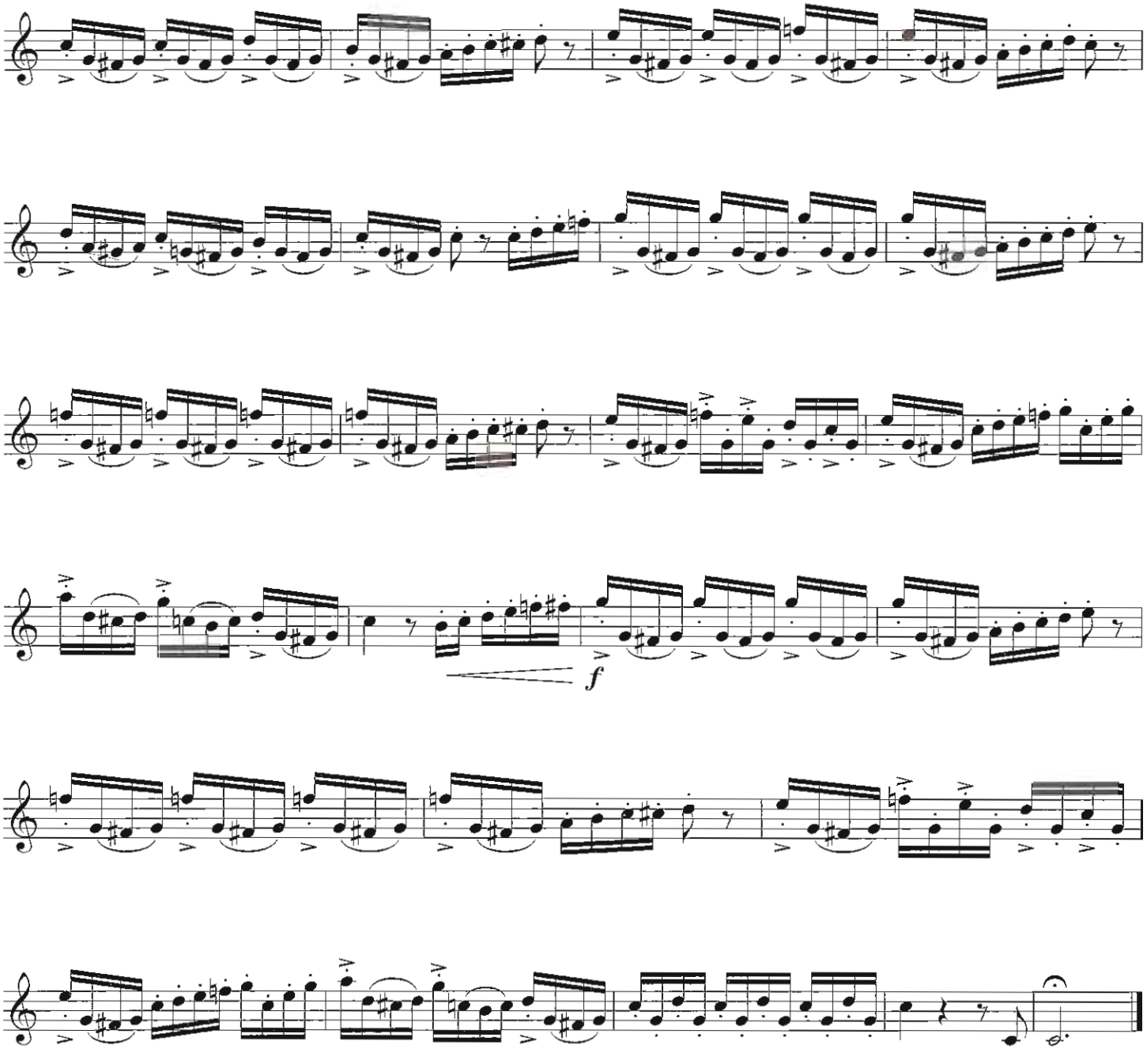

Var. 2
f

GOD SAVE THE QUEEN





Var. III Vivace



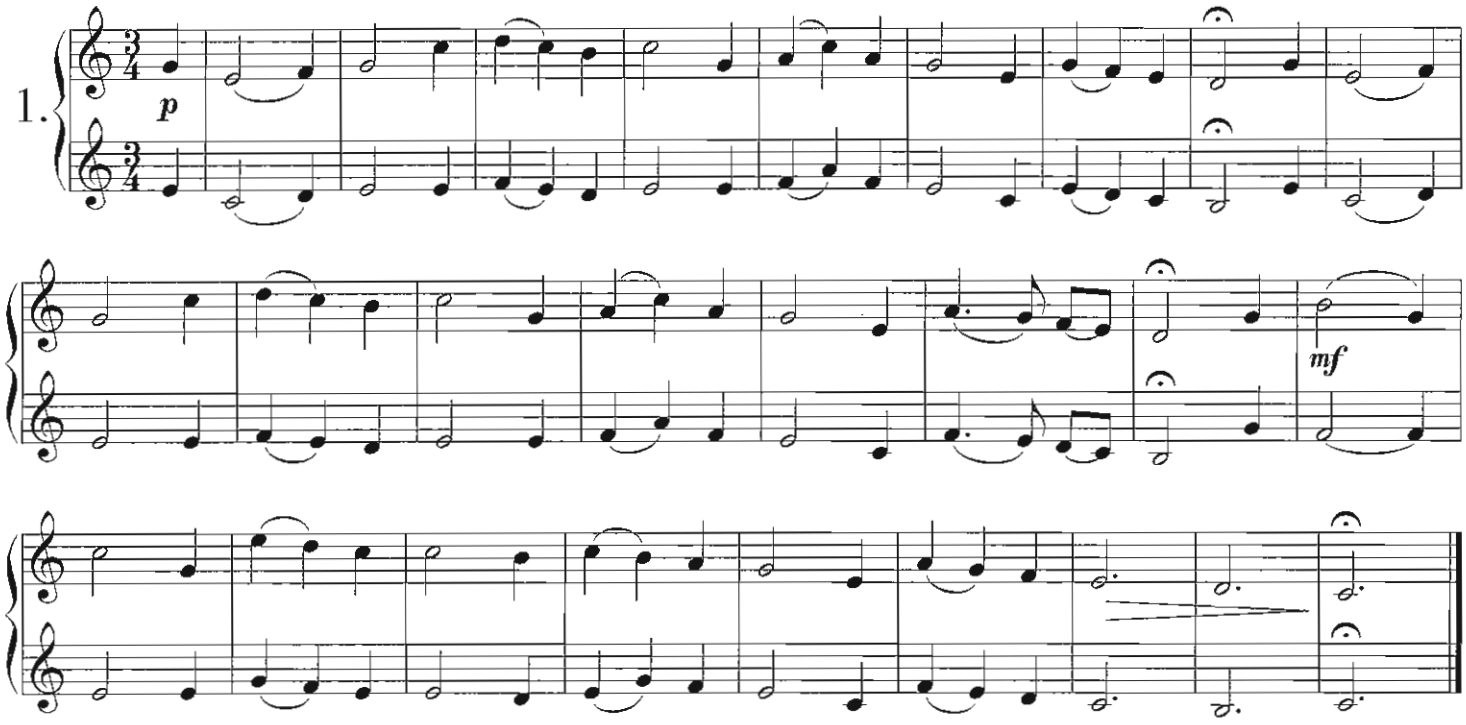
68 DUETS

Playing chamber music—including duets—is a wonderful way to experience the fun of performing with other musicians. Inconsistencies in intonation and rhythm that may go unnoticed when you practice alone become very clear when you are playing duets. Obviously it is very important to play accurately and in tune. Playing duets is a great way to improve on these crucial aspects of performance. I like to record duet parts and play along with my recordings. It is great fun and a beneficial process in many ways. I highly recommend it! — *A. Vizzutti*

SACRED SONG

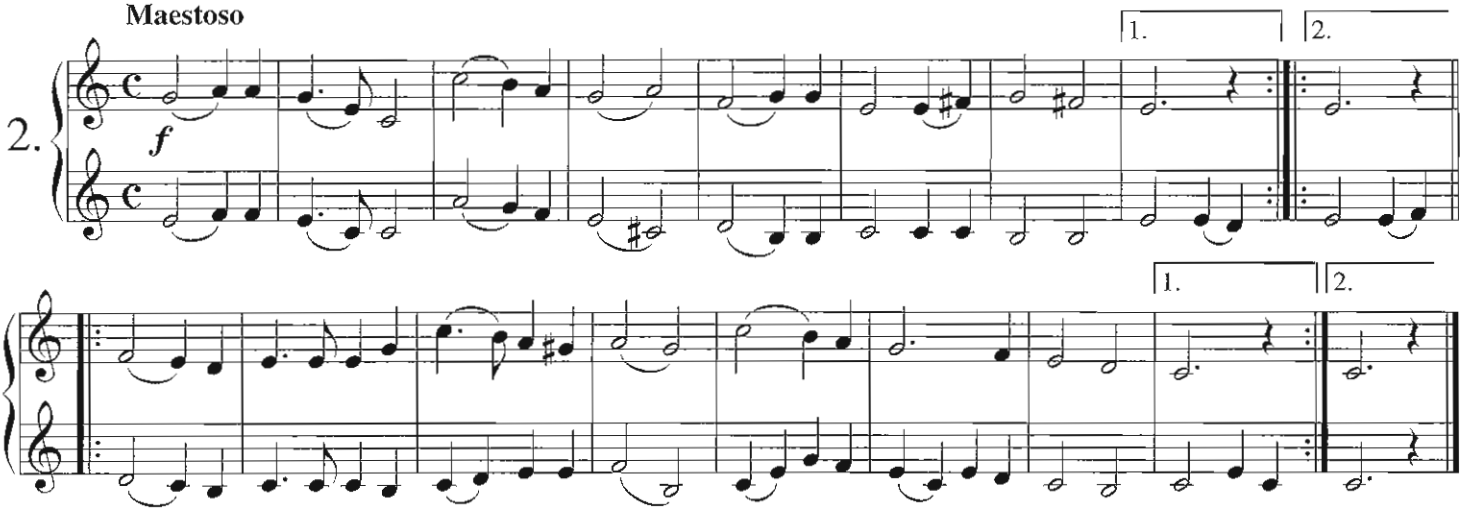
Portniansky

Moderato



RUSSIAN HYMN

Maestoso

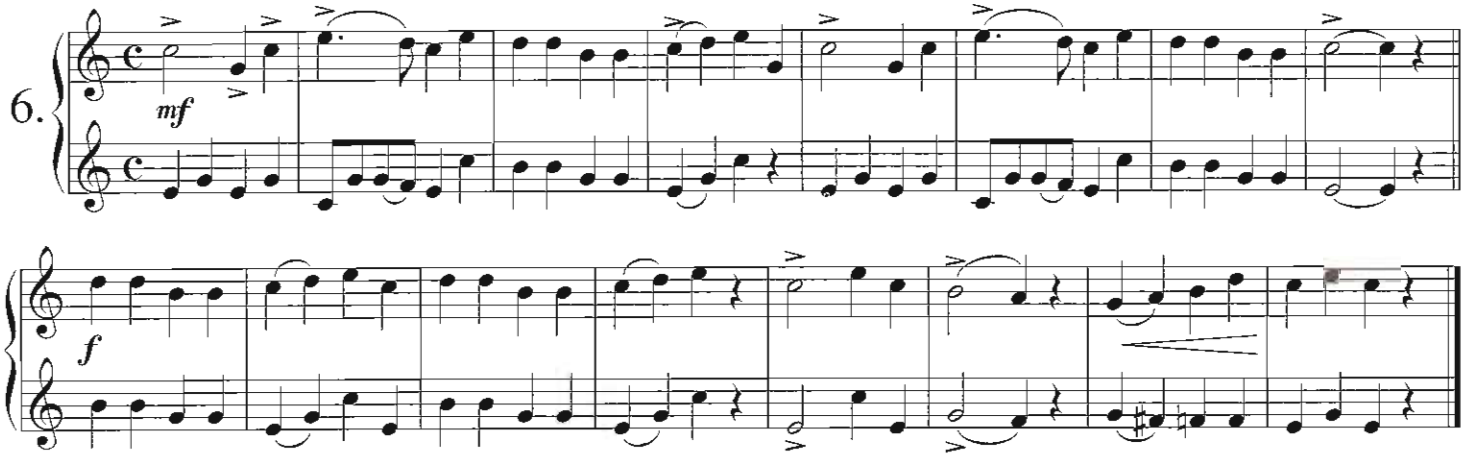


MELODY

Moderato

Saverio

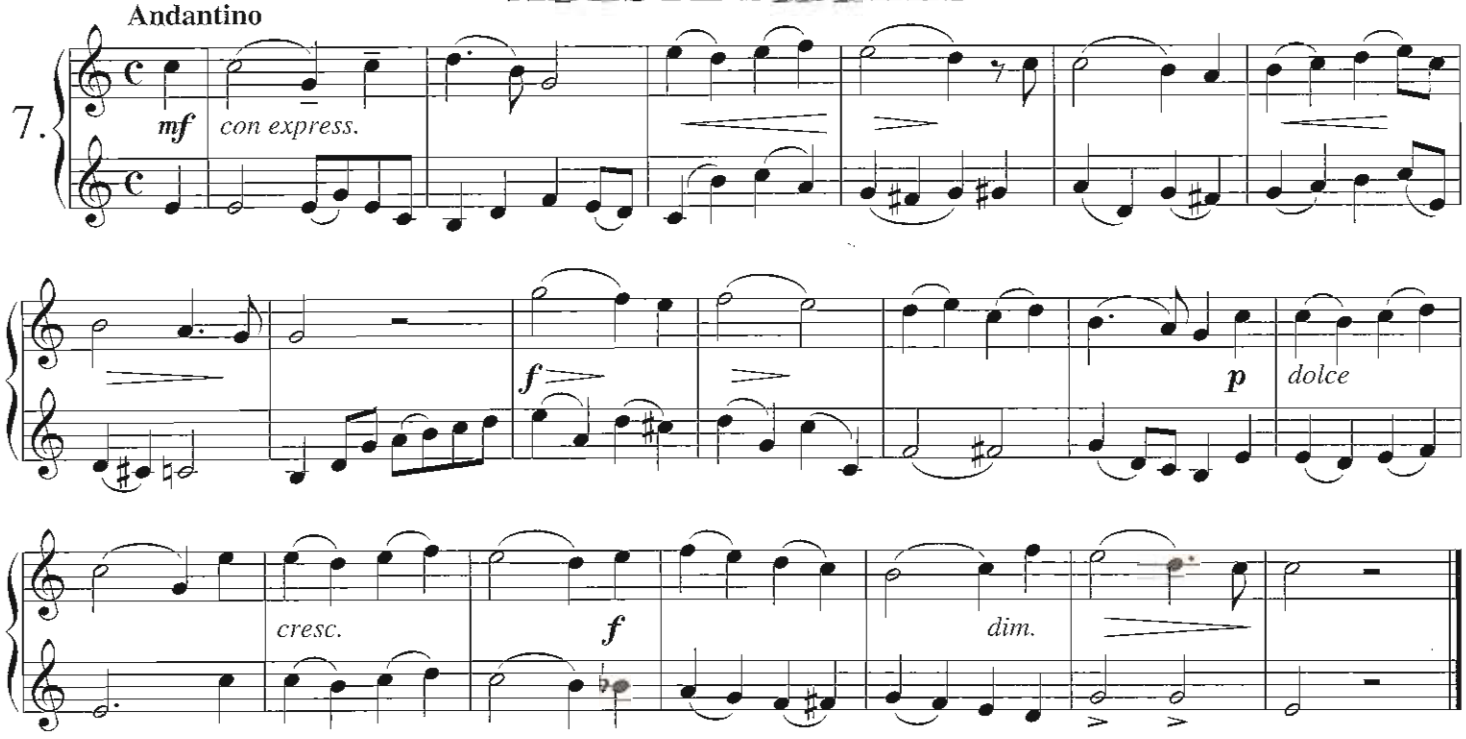
6.



ADESTE FIDELES

Andantino

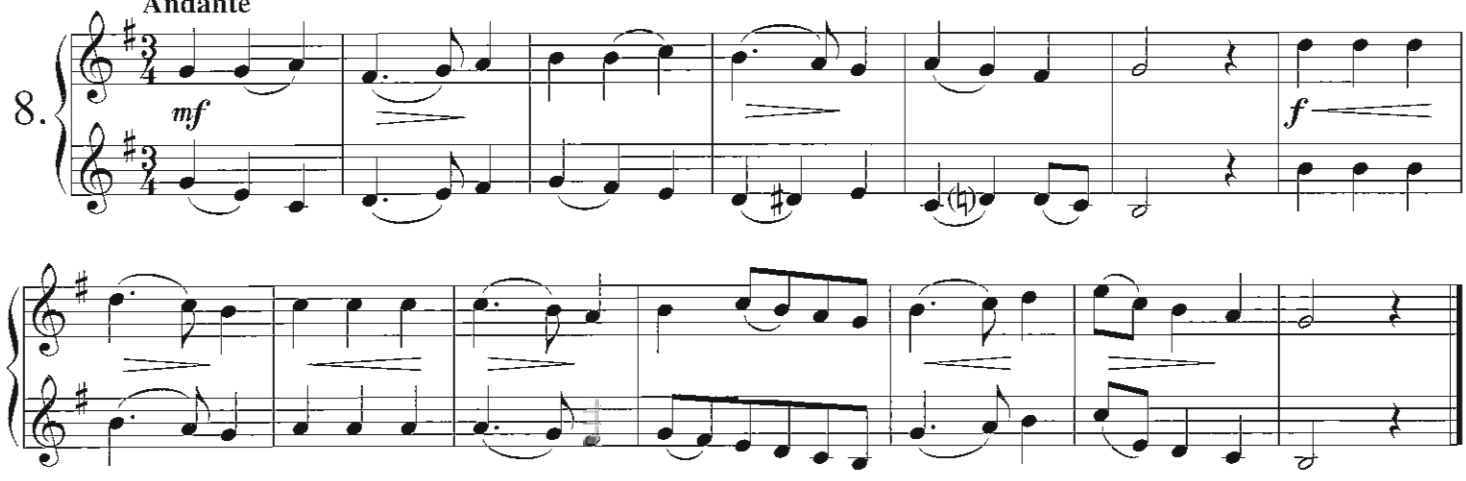
7.



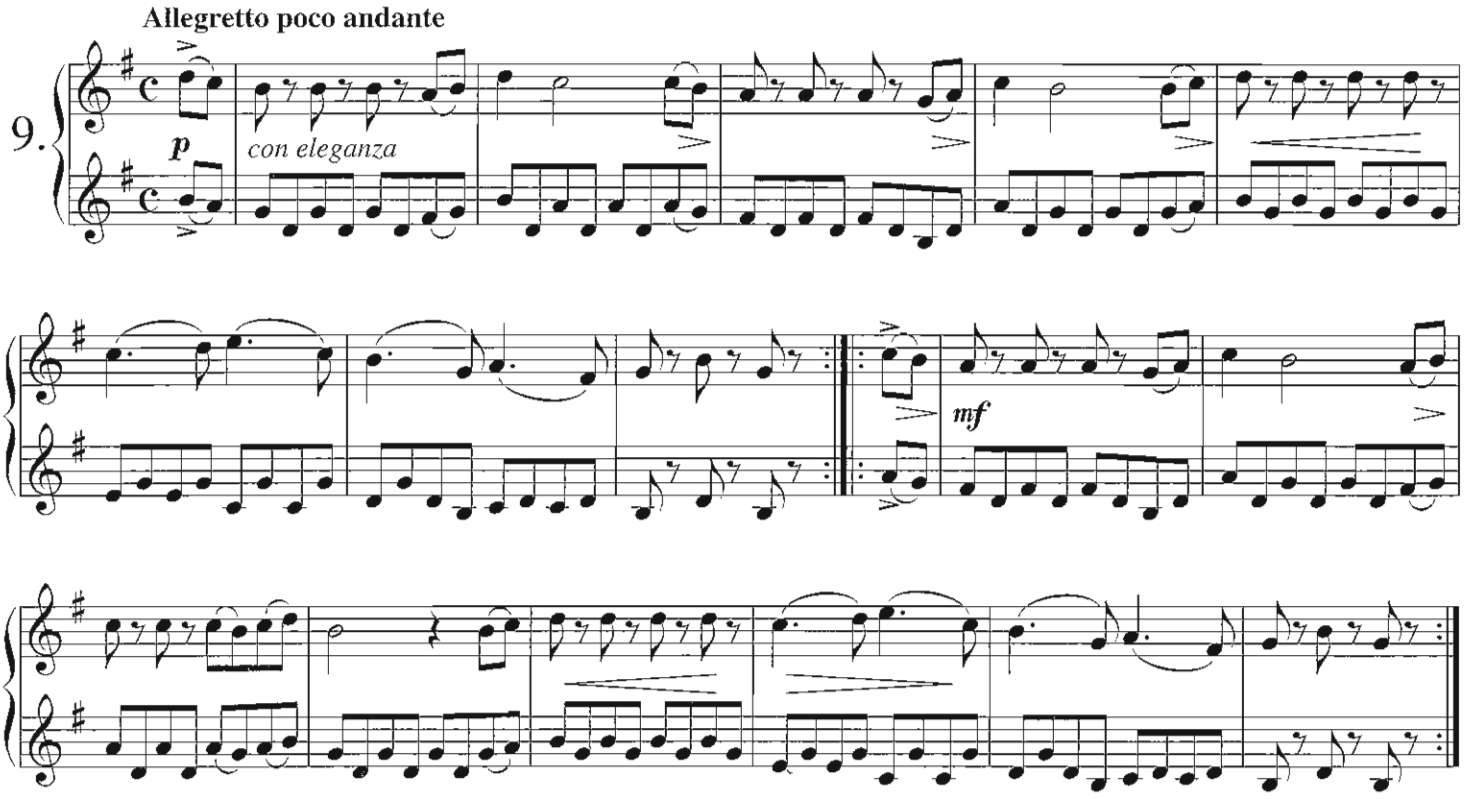
AMERICA

Andante

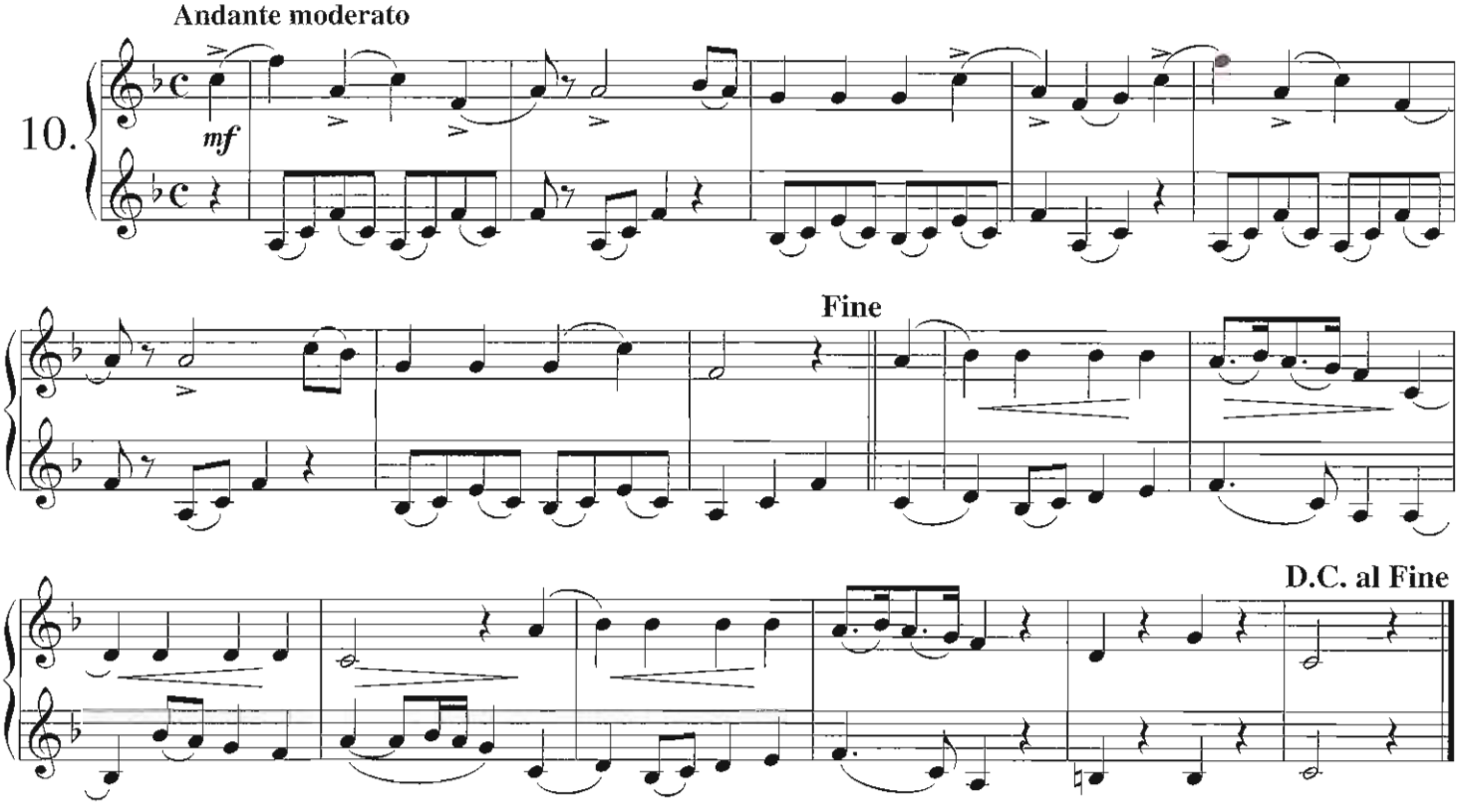
8.



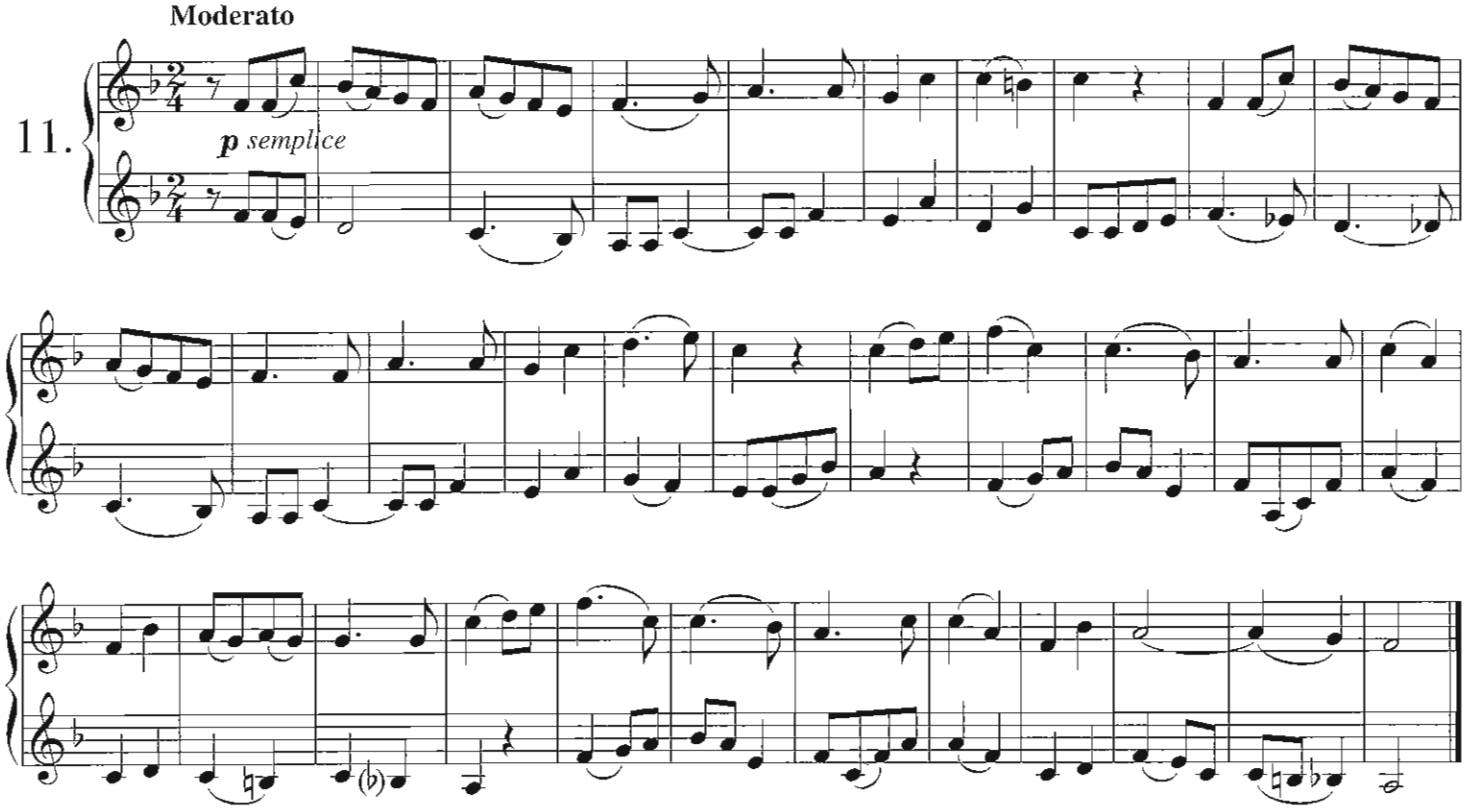
AIR BY MOZART



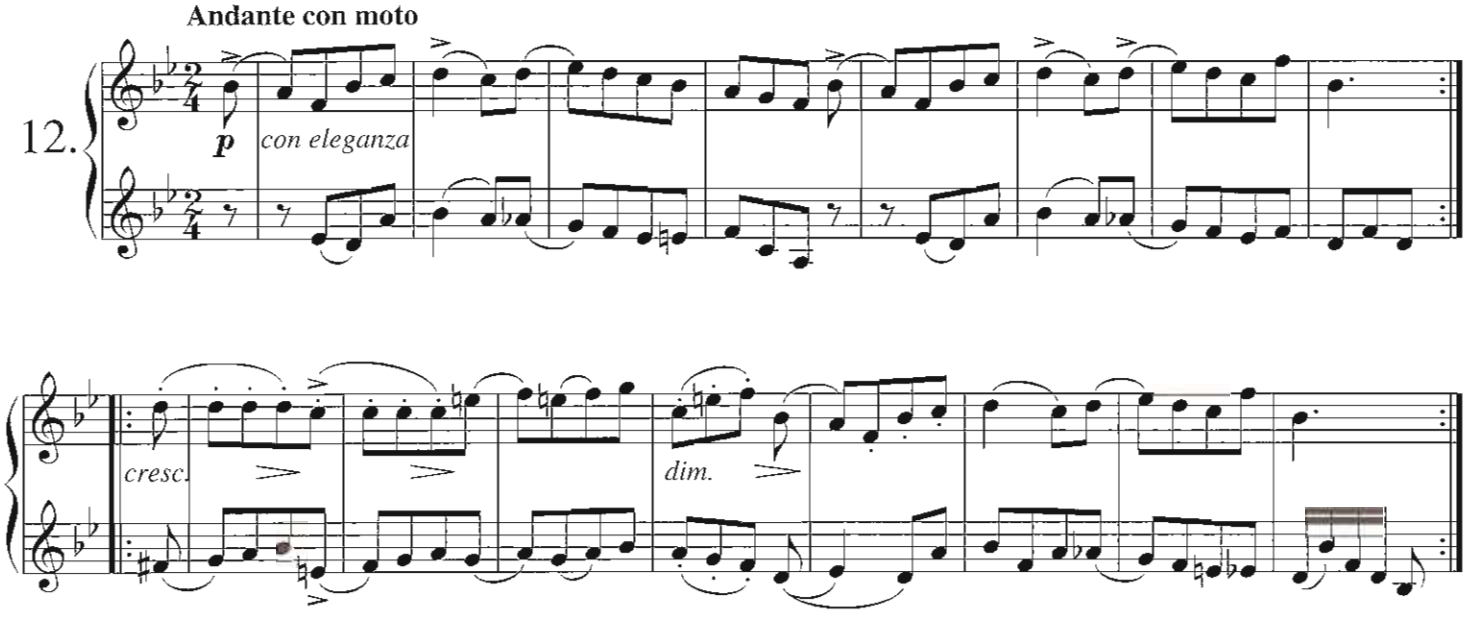
AIR BY GRETRY



NOEL ANCIEN



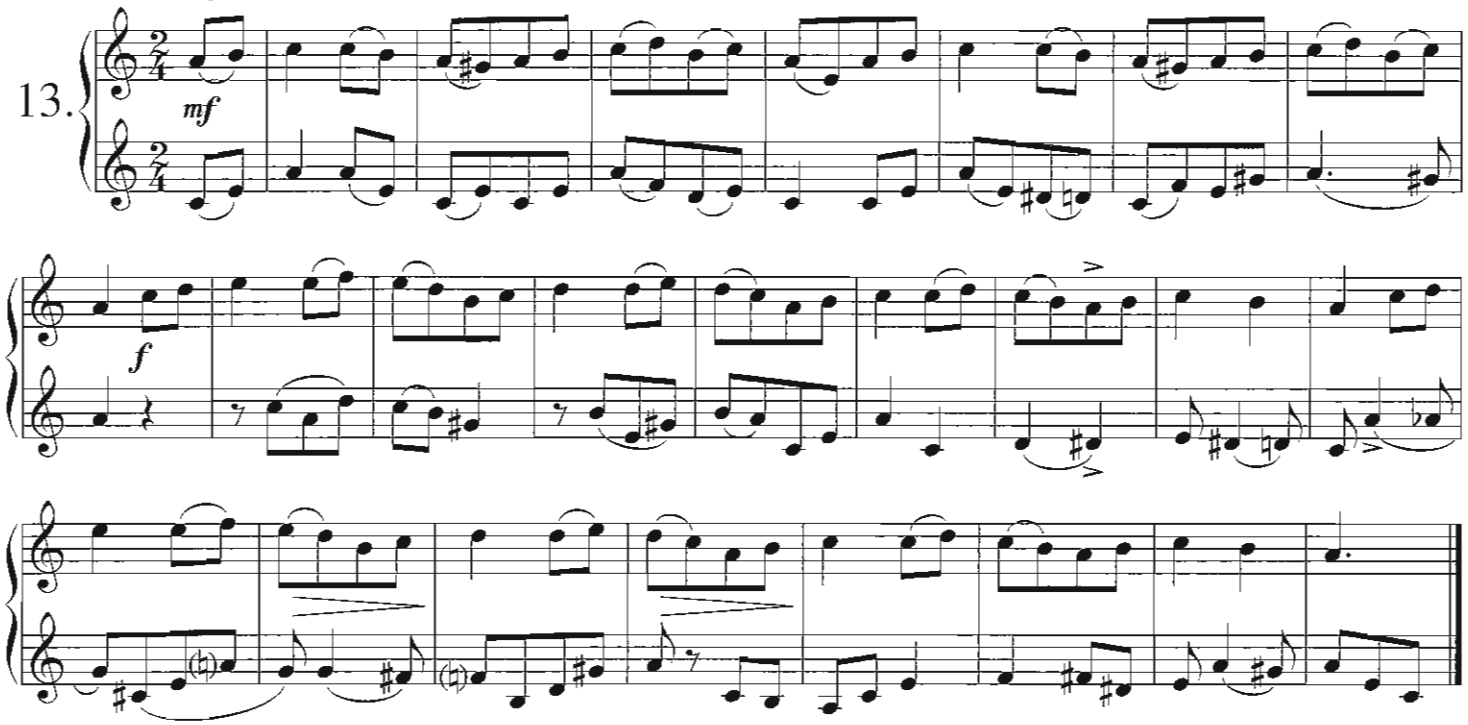
AIR BY BEETHOVEN



ARABIAN SONG

Allegro moderato

13.

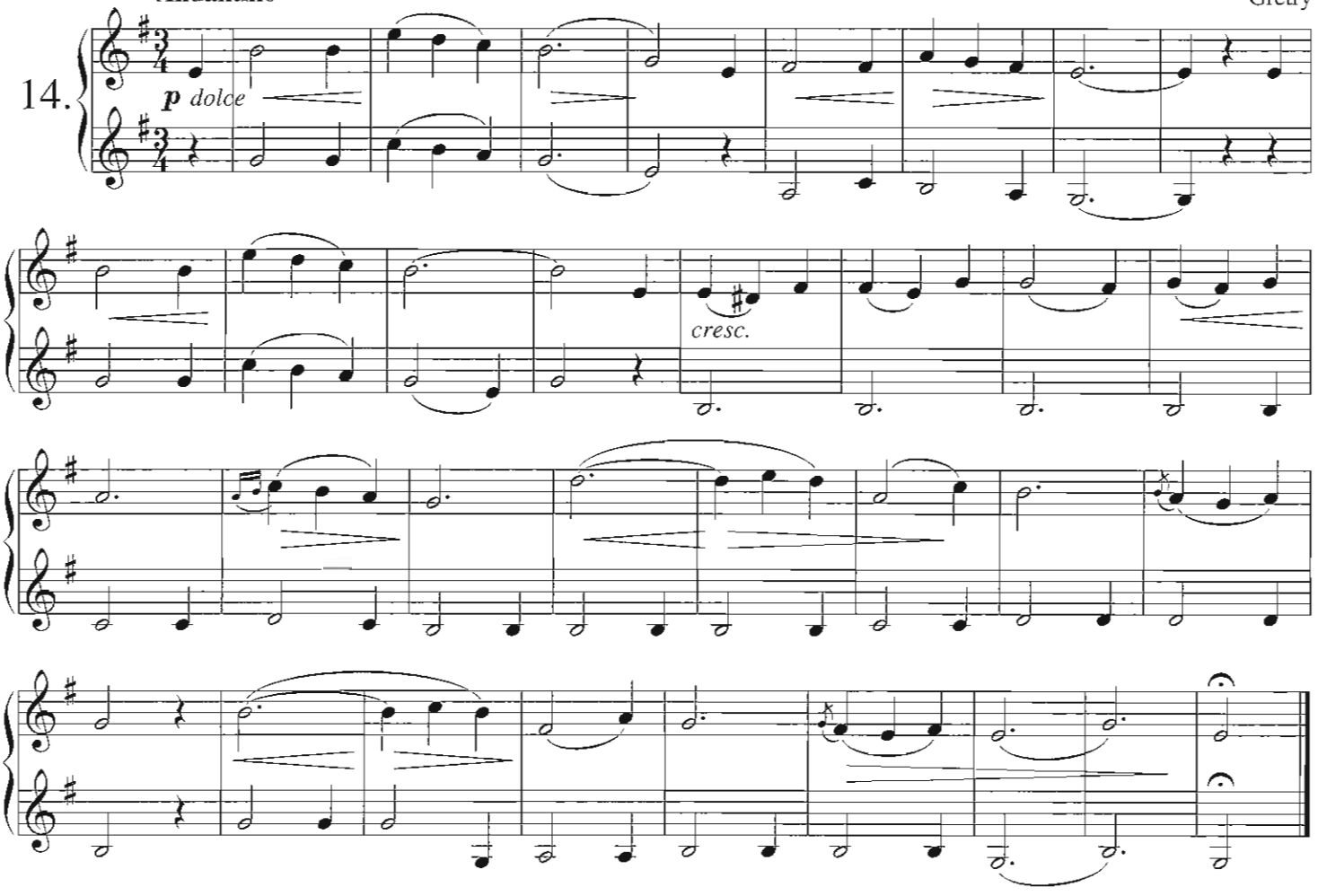


SERENADE

Andantino

Gretry

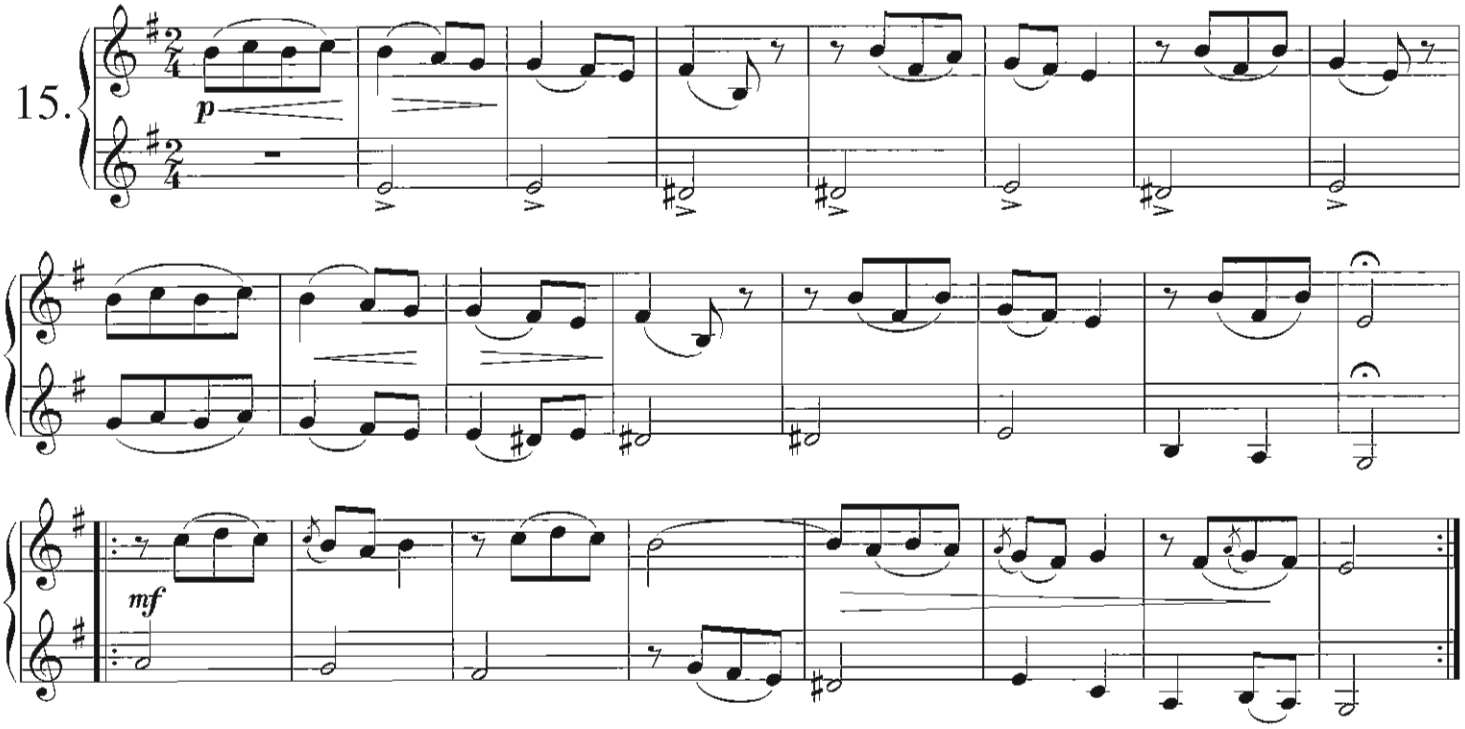
14.



LA ROMANESCA

Allegretto

15.

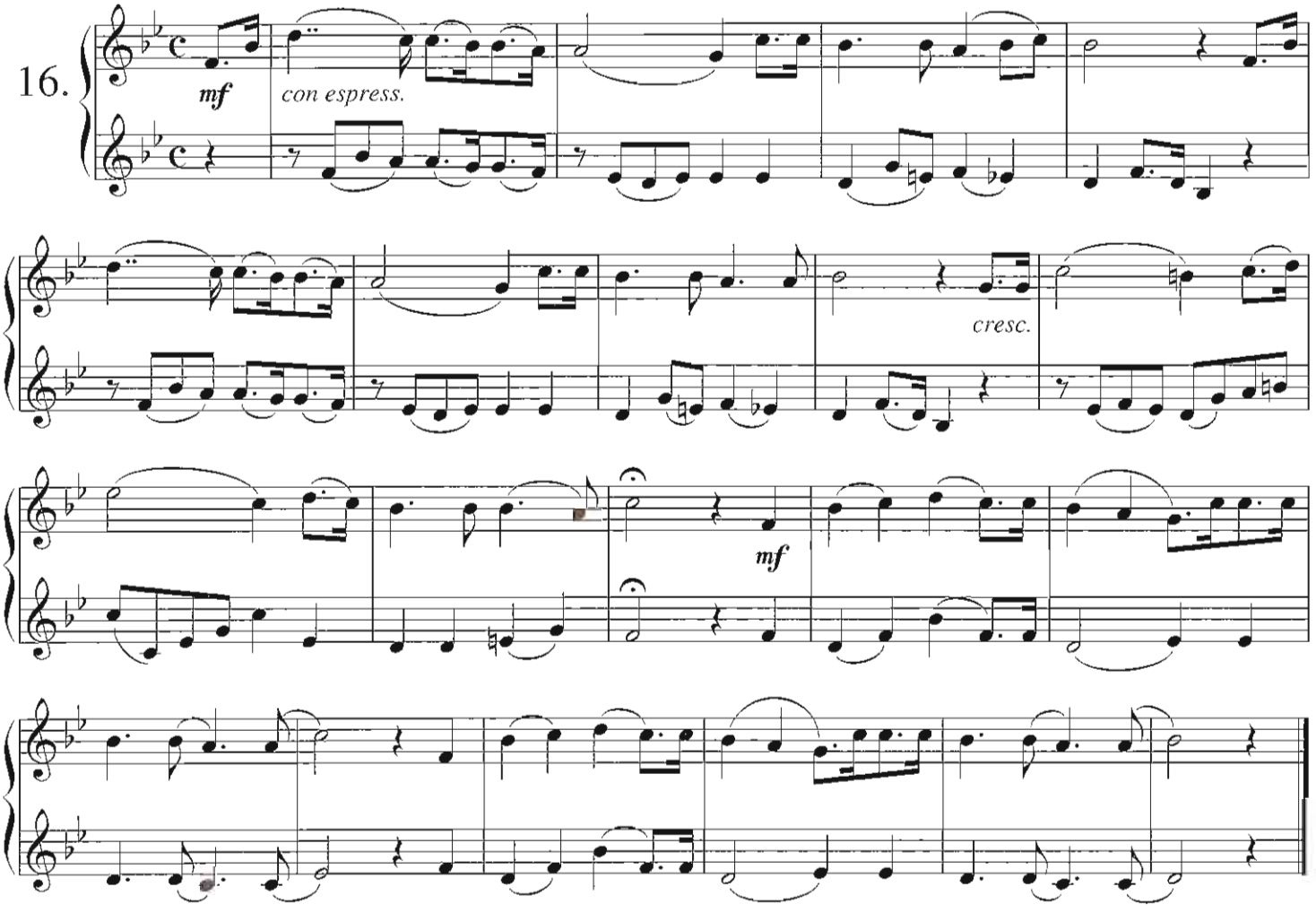


ROMANCE FROM "JOSEPH"

Andante moderato

Mehul

16.

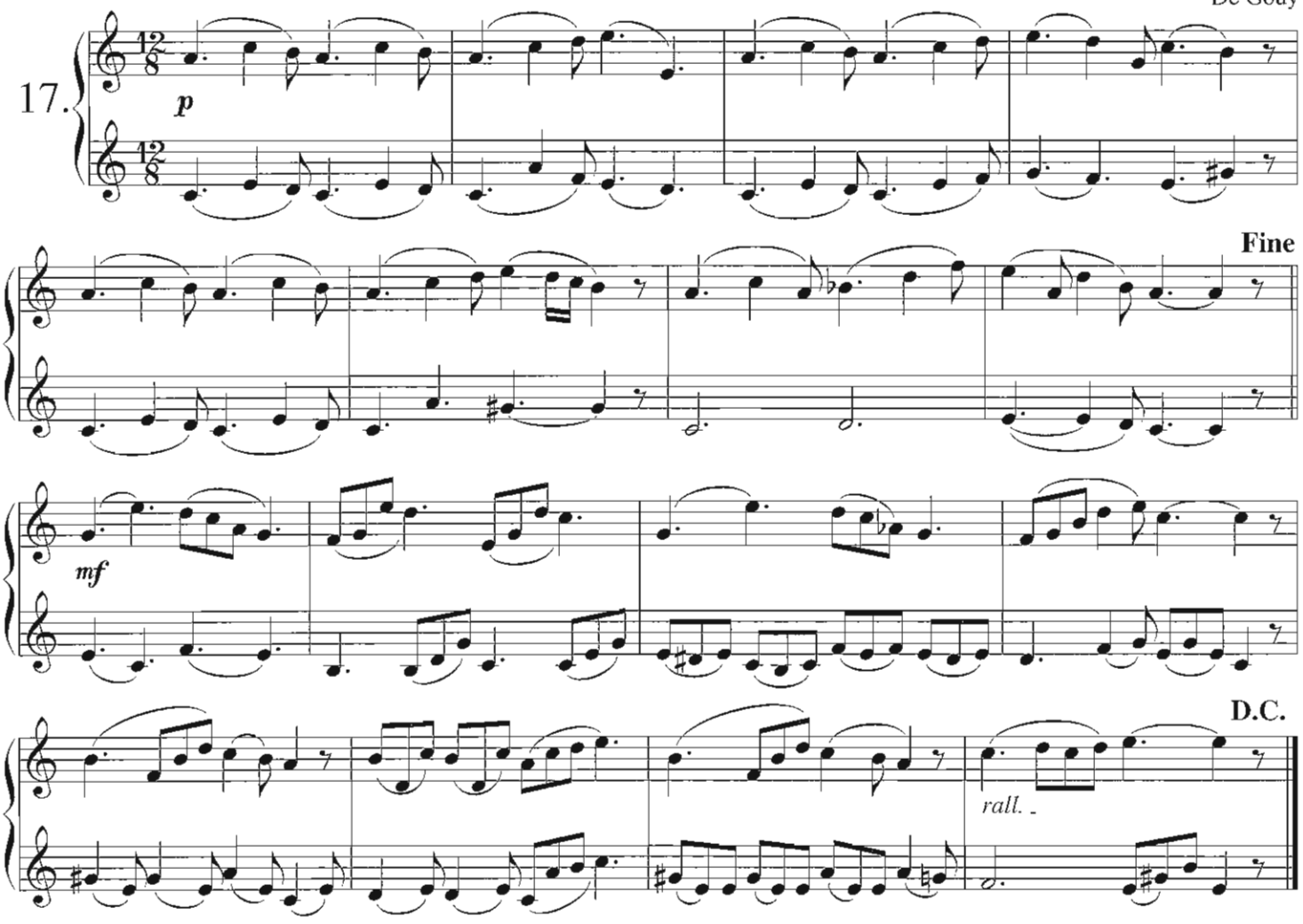


ROMANCE

Andante sostenuto

De Gouy

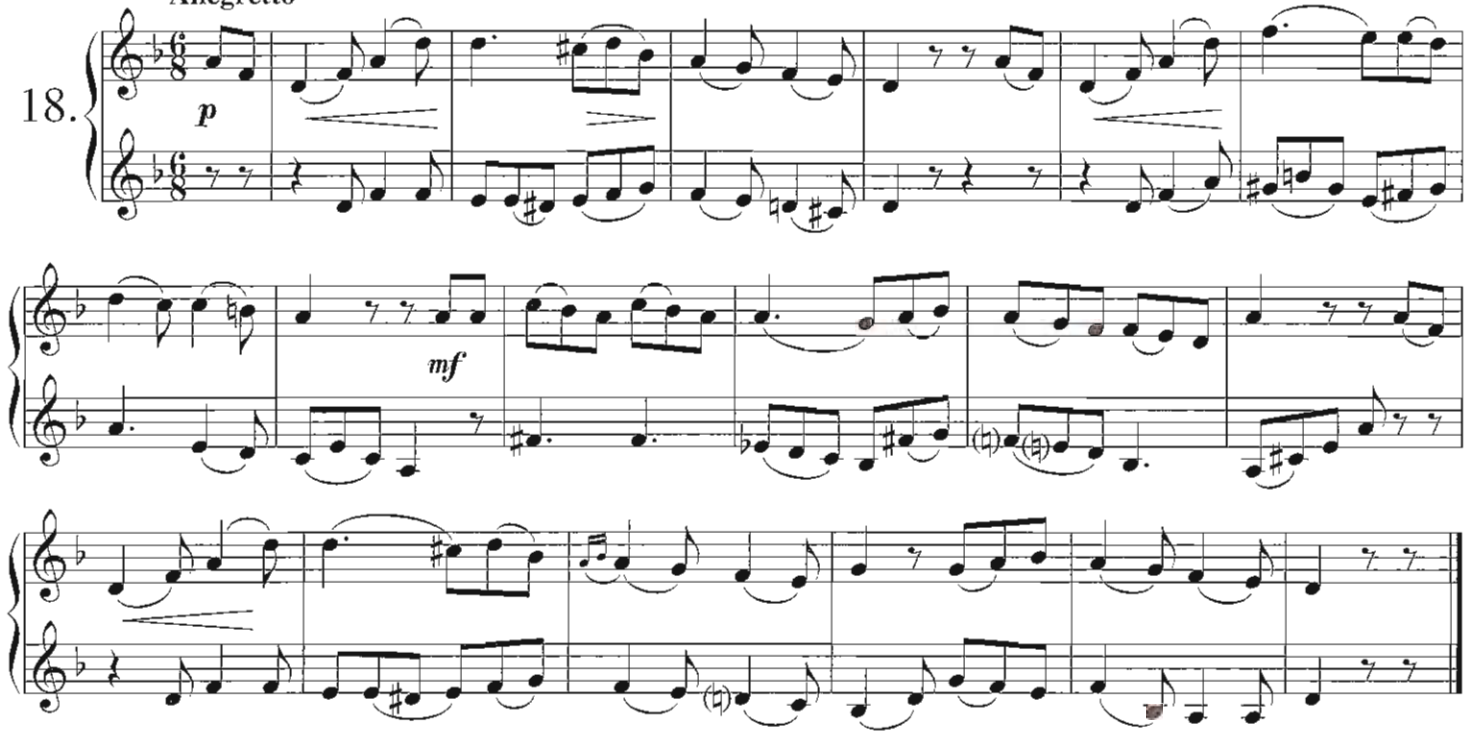
17.



NOEL ANCIEN

Allegretto

18.



MARCH

Con energia

De Gouy

19.

ff

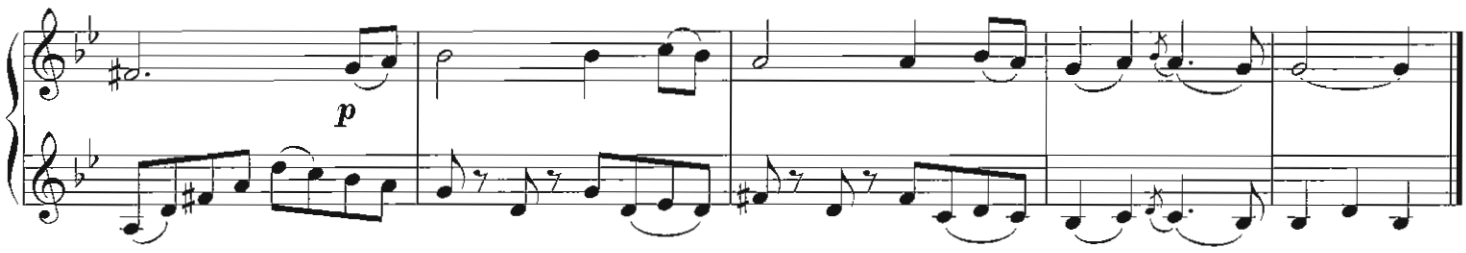
SONG OF MASTER ADAM

Allegro moderato

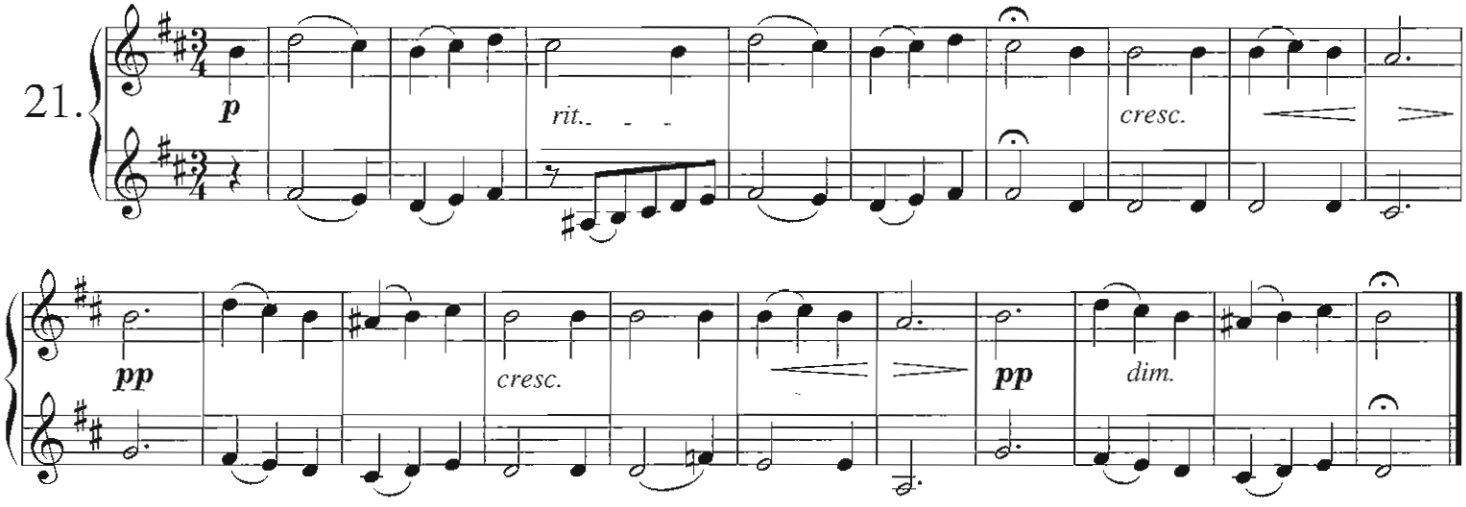
20.

p

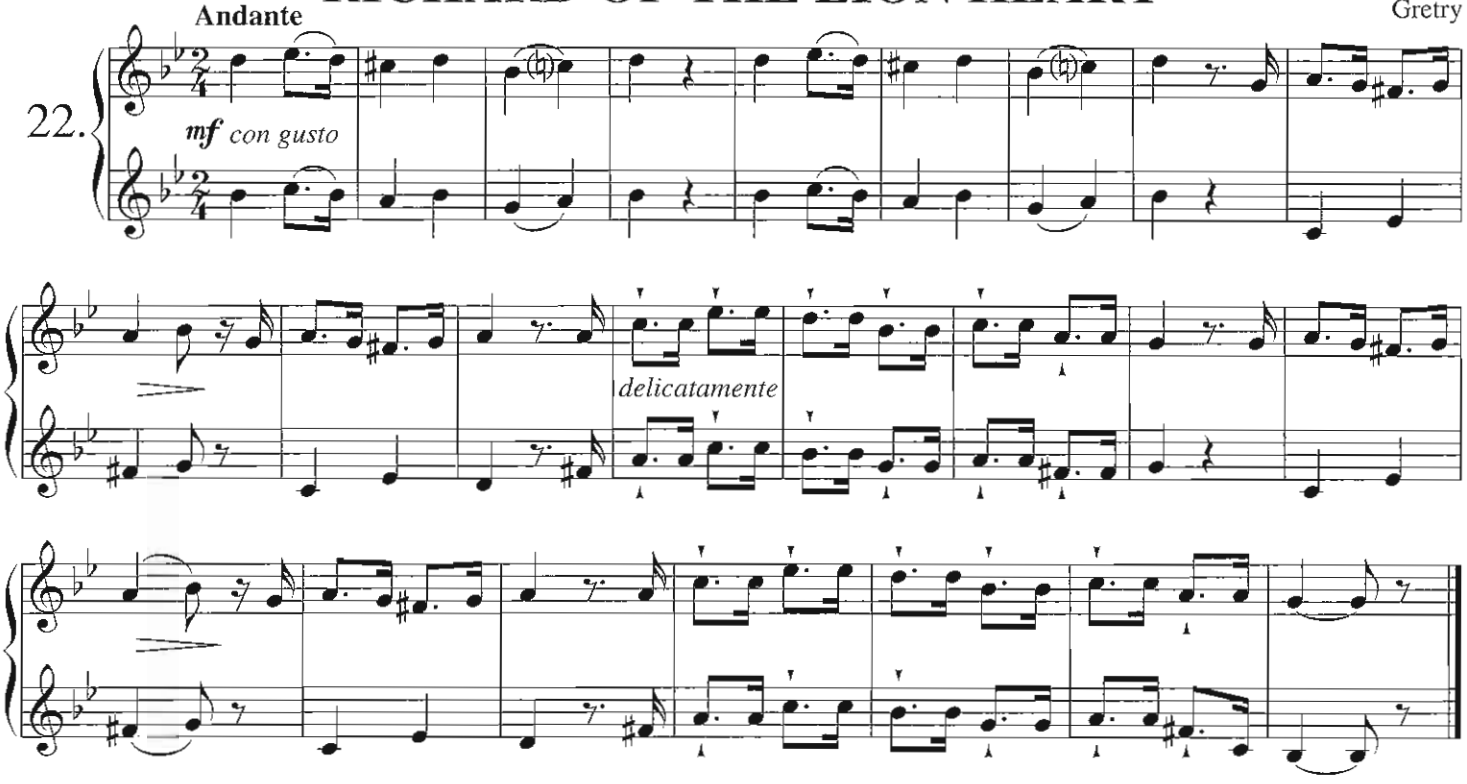
f



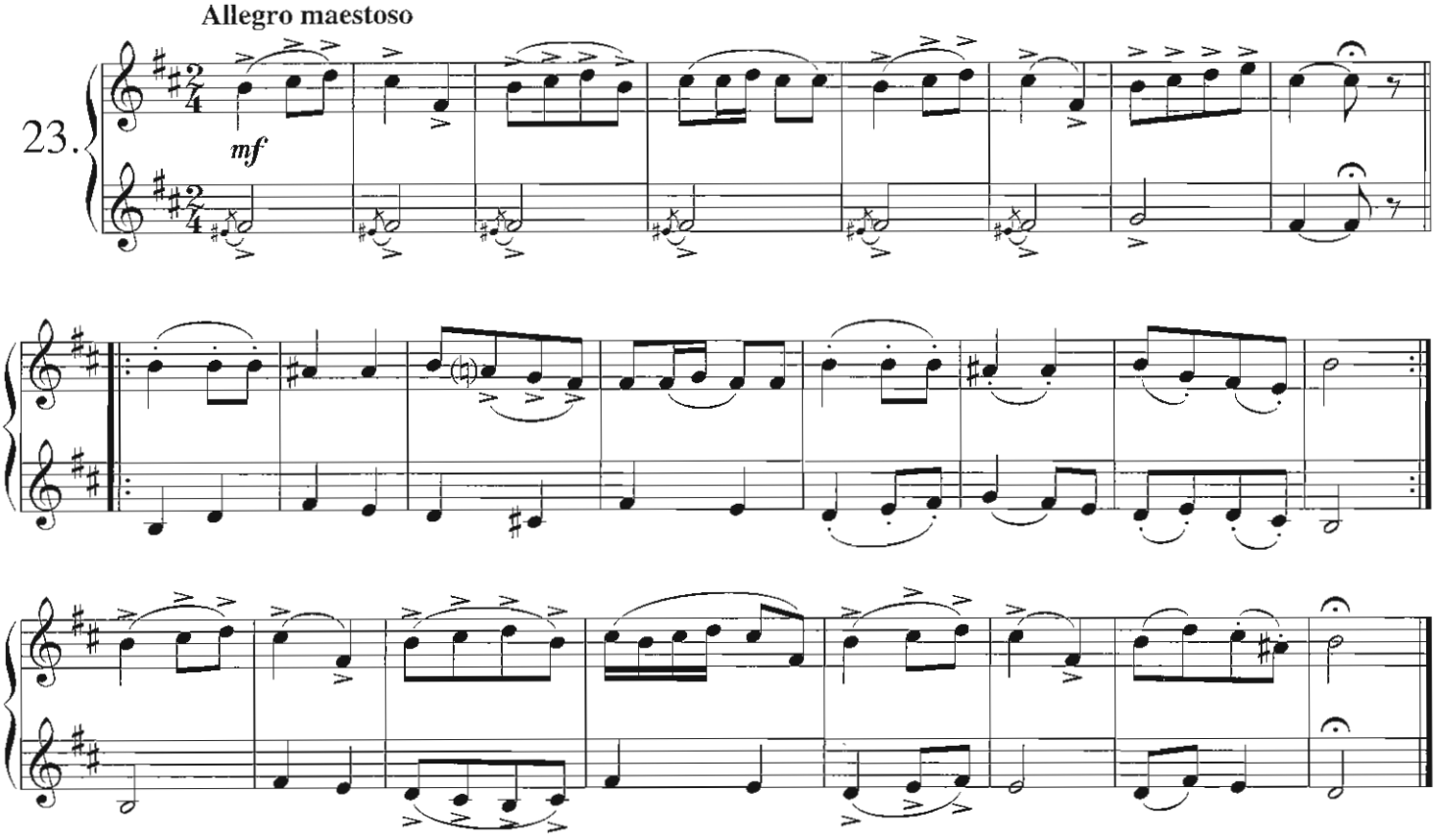
LE SOUVENIR



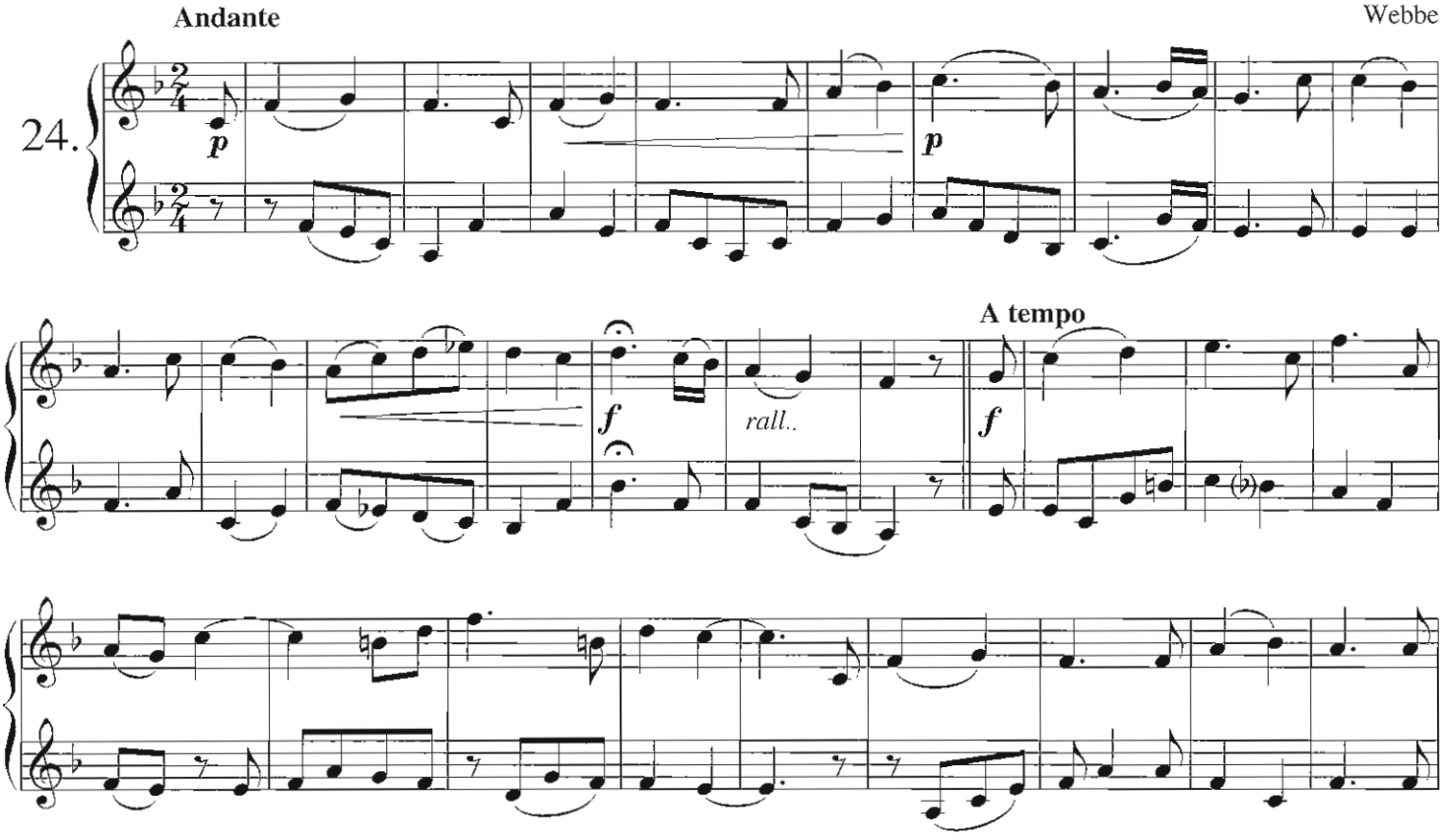
RICHARD OF THE LION HEART

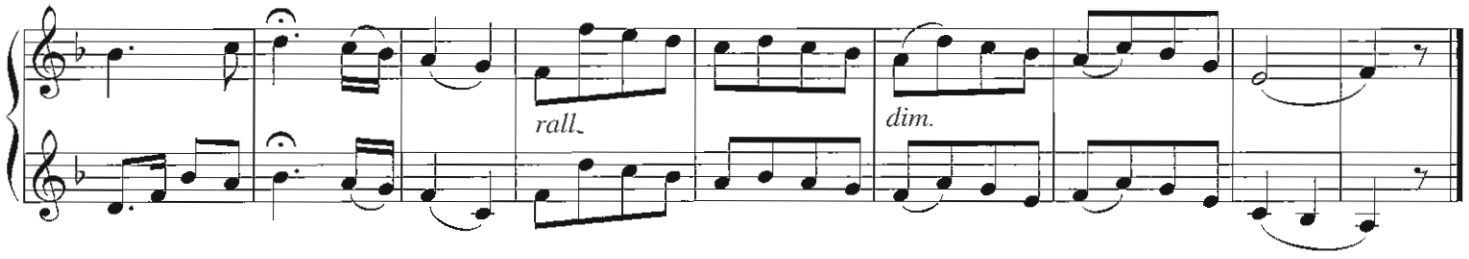


THE TWO SAVOYARDS



SILENT SORROW

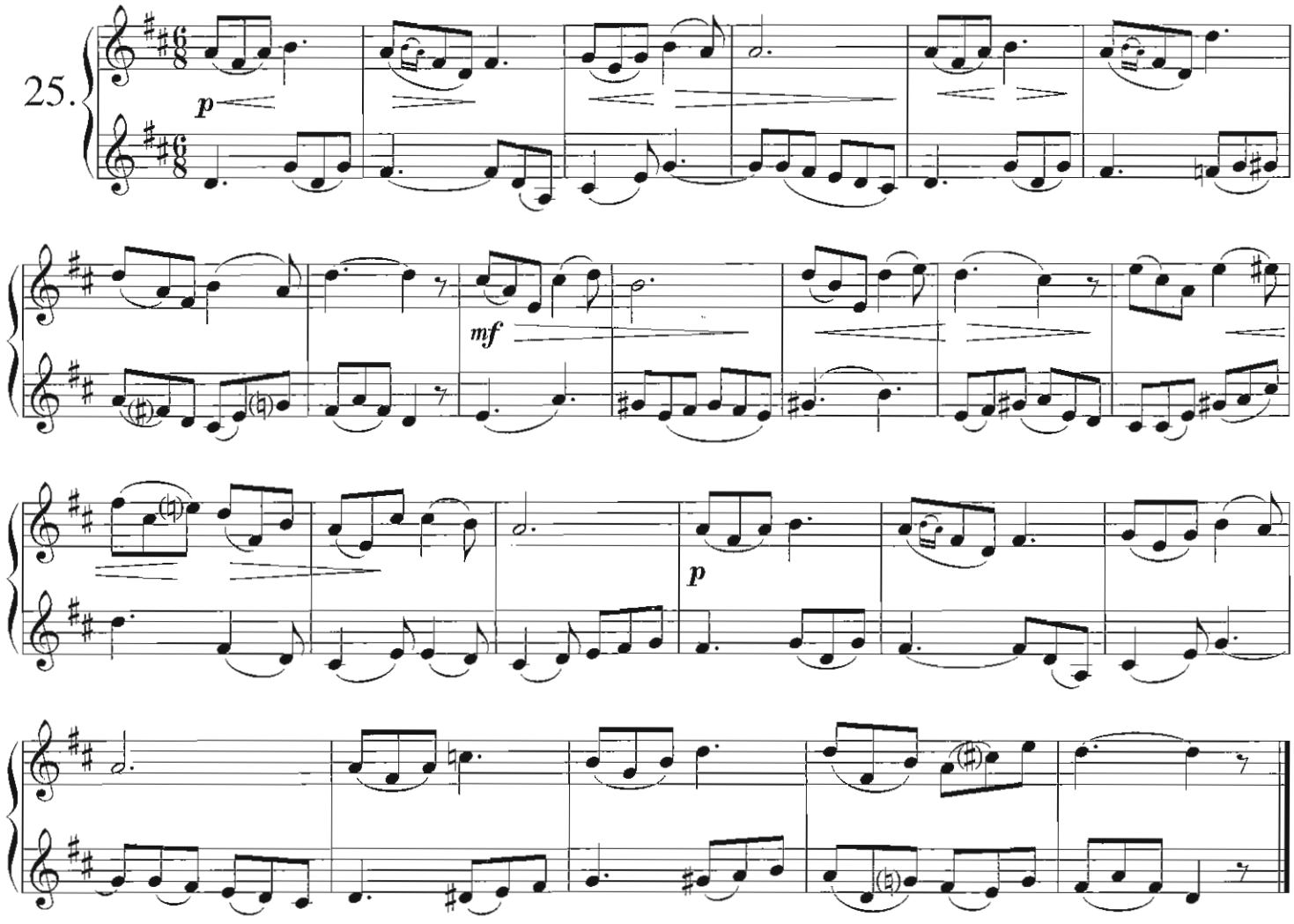




MELODY

Allegro moderato

25.

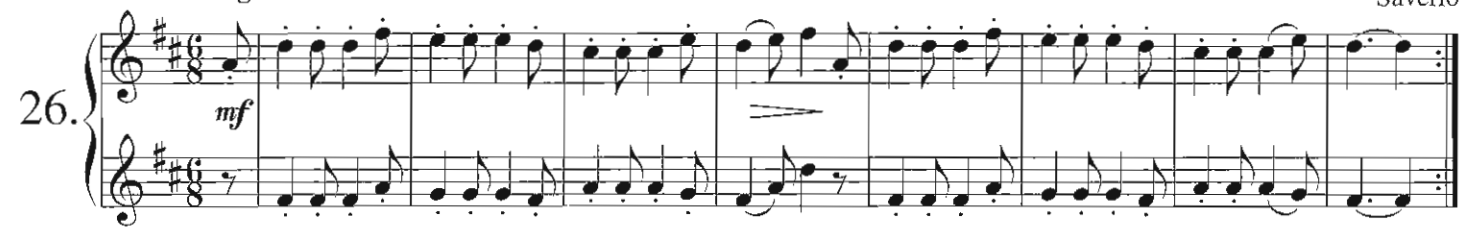


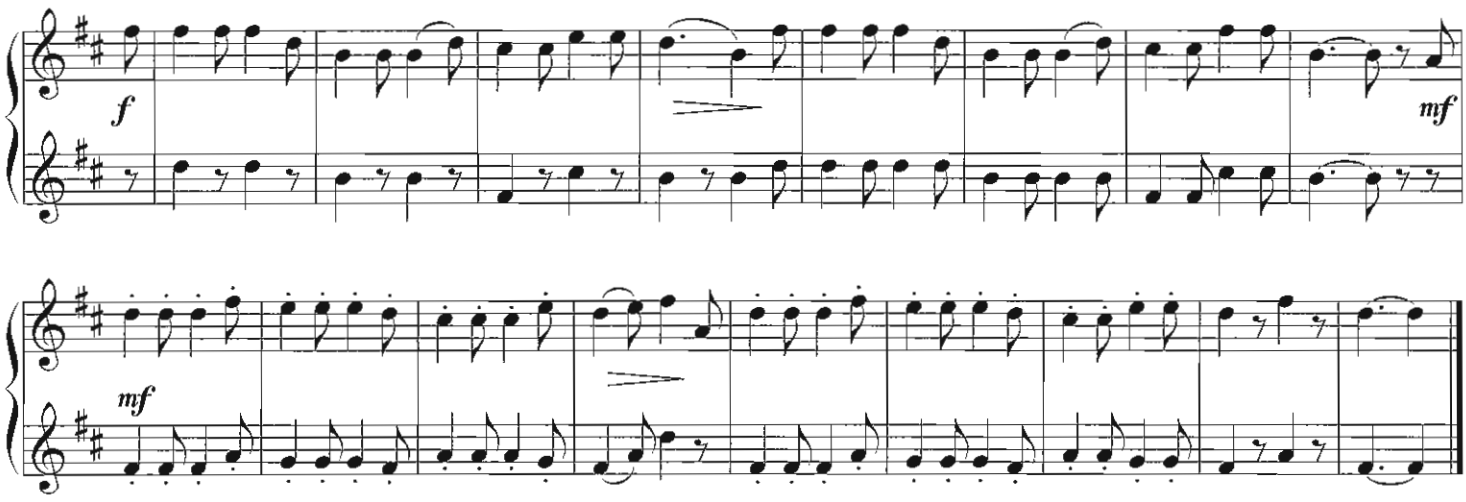
THE LION HUNT

Allegretto

Saverio

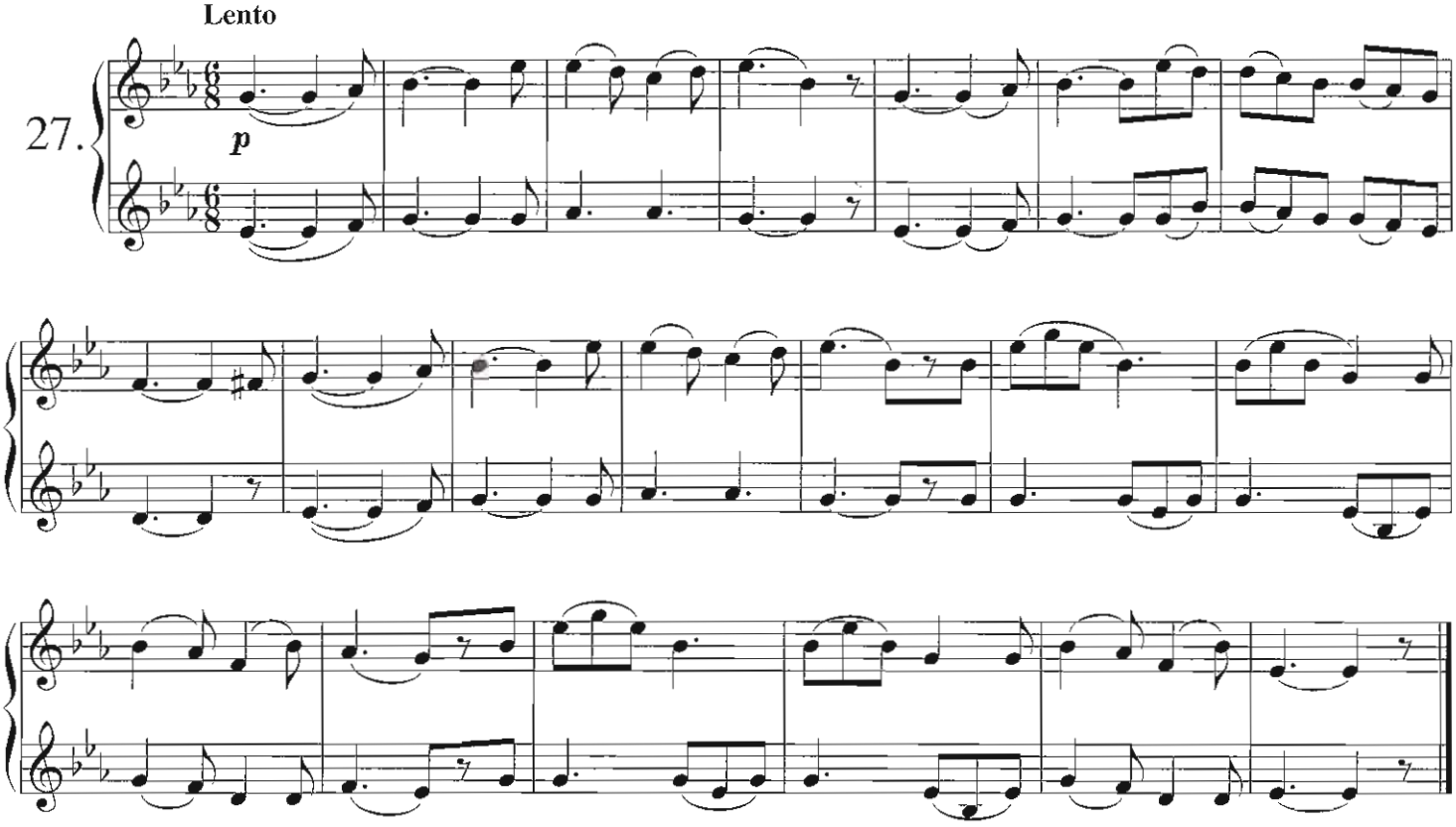
26.





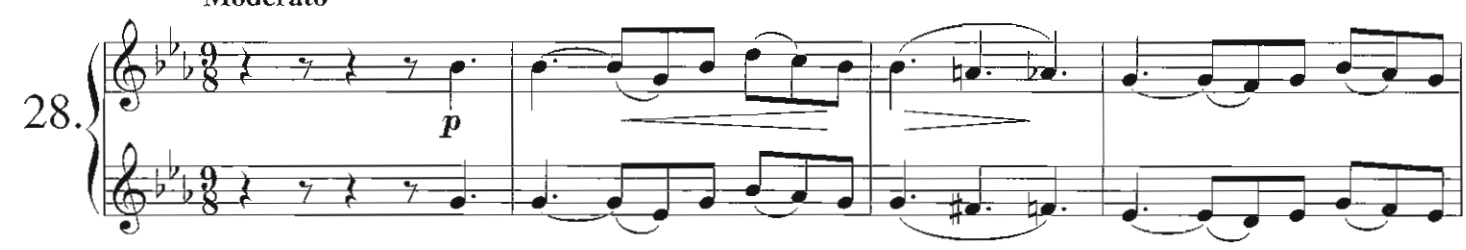
L'ELISIR D'AMORE

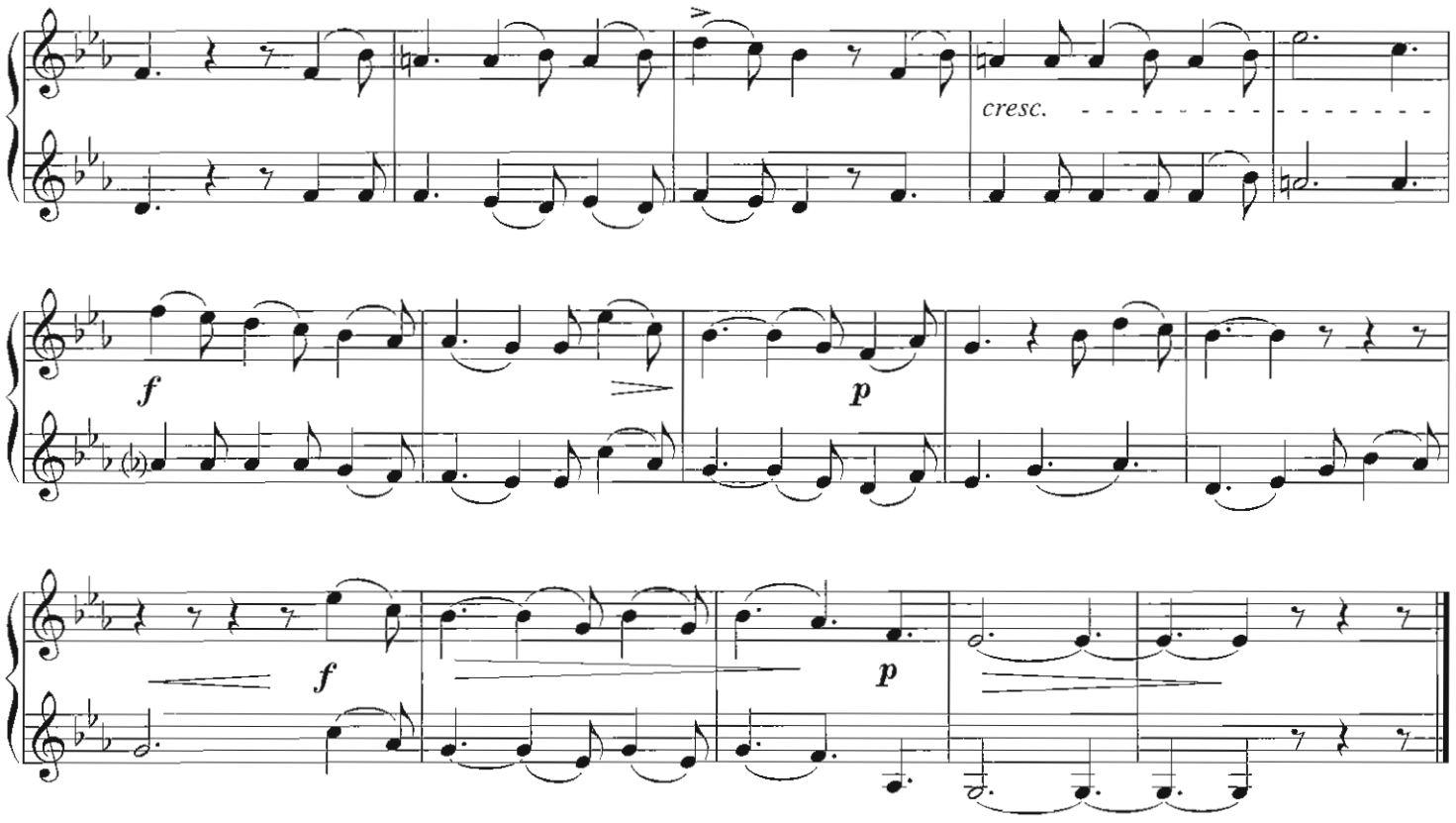
Donizetti



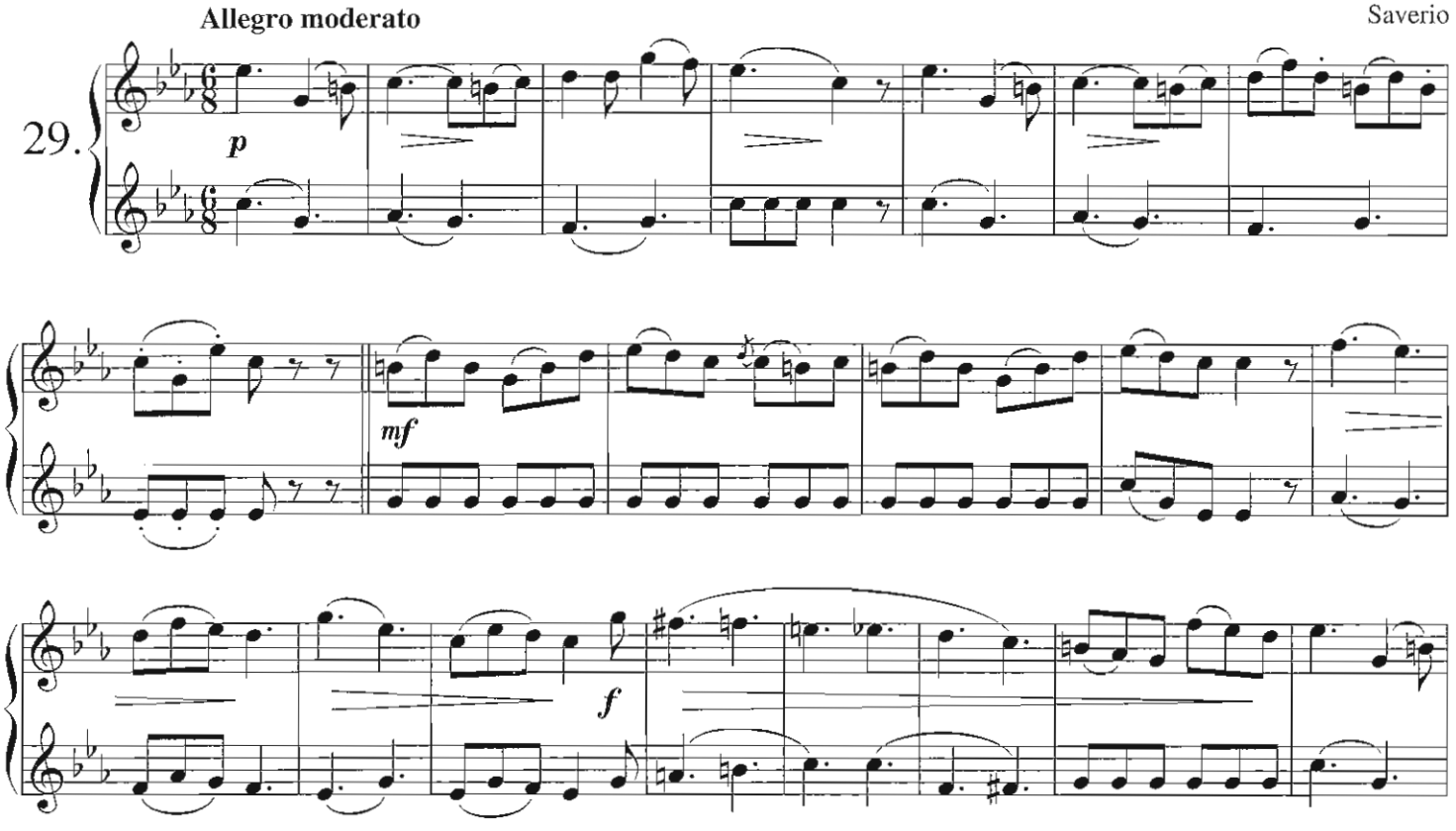
I WOULD THAT MY LOVE

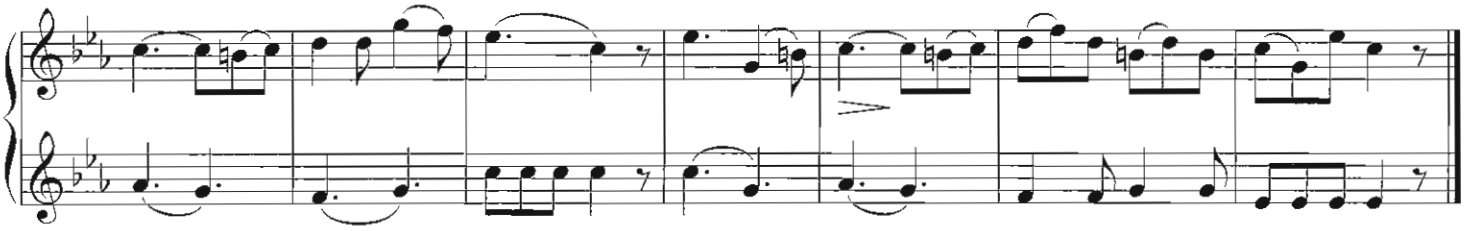
Mendelssohn





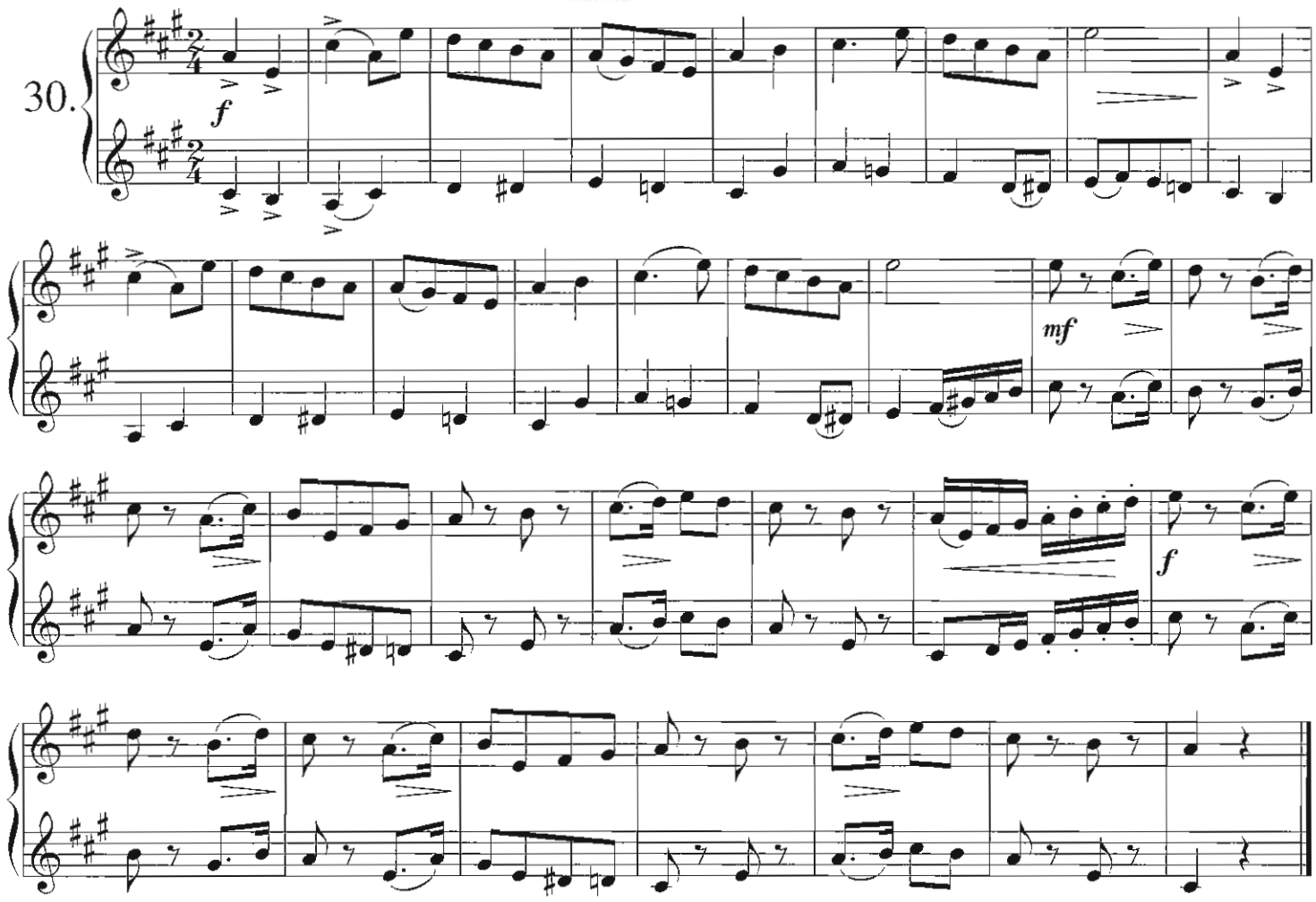
PRAYER TO THE VIRGIN





SPANISH ROYAL MARCH

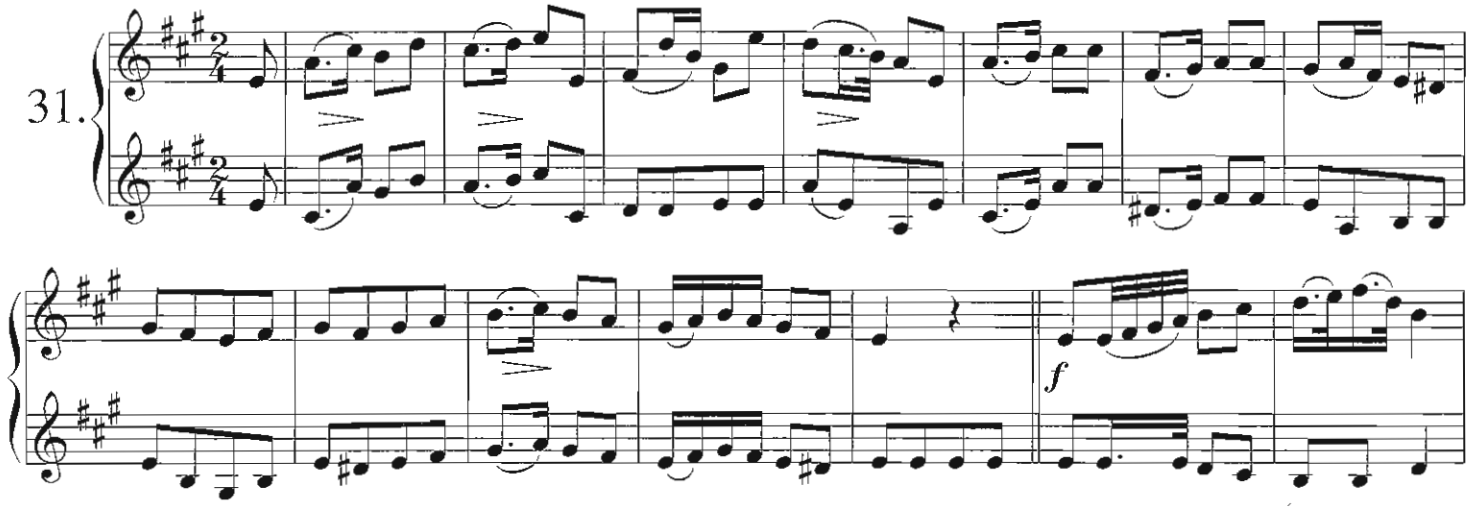
30.

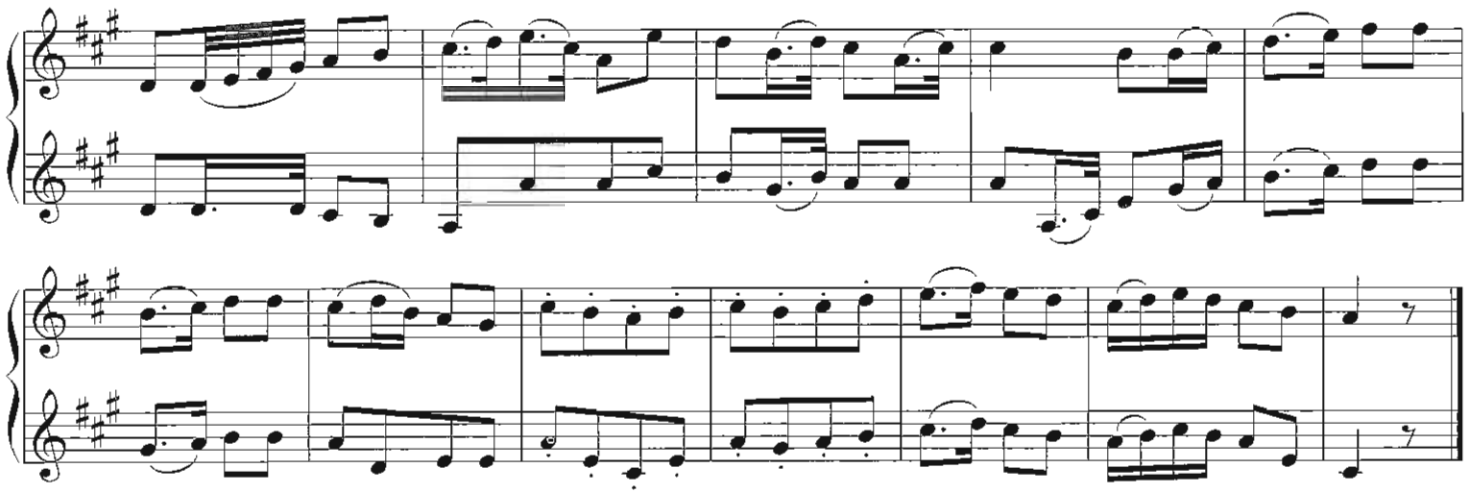


MARCH OF TWO MISERS

Moderato

31.

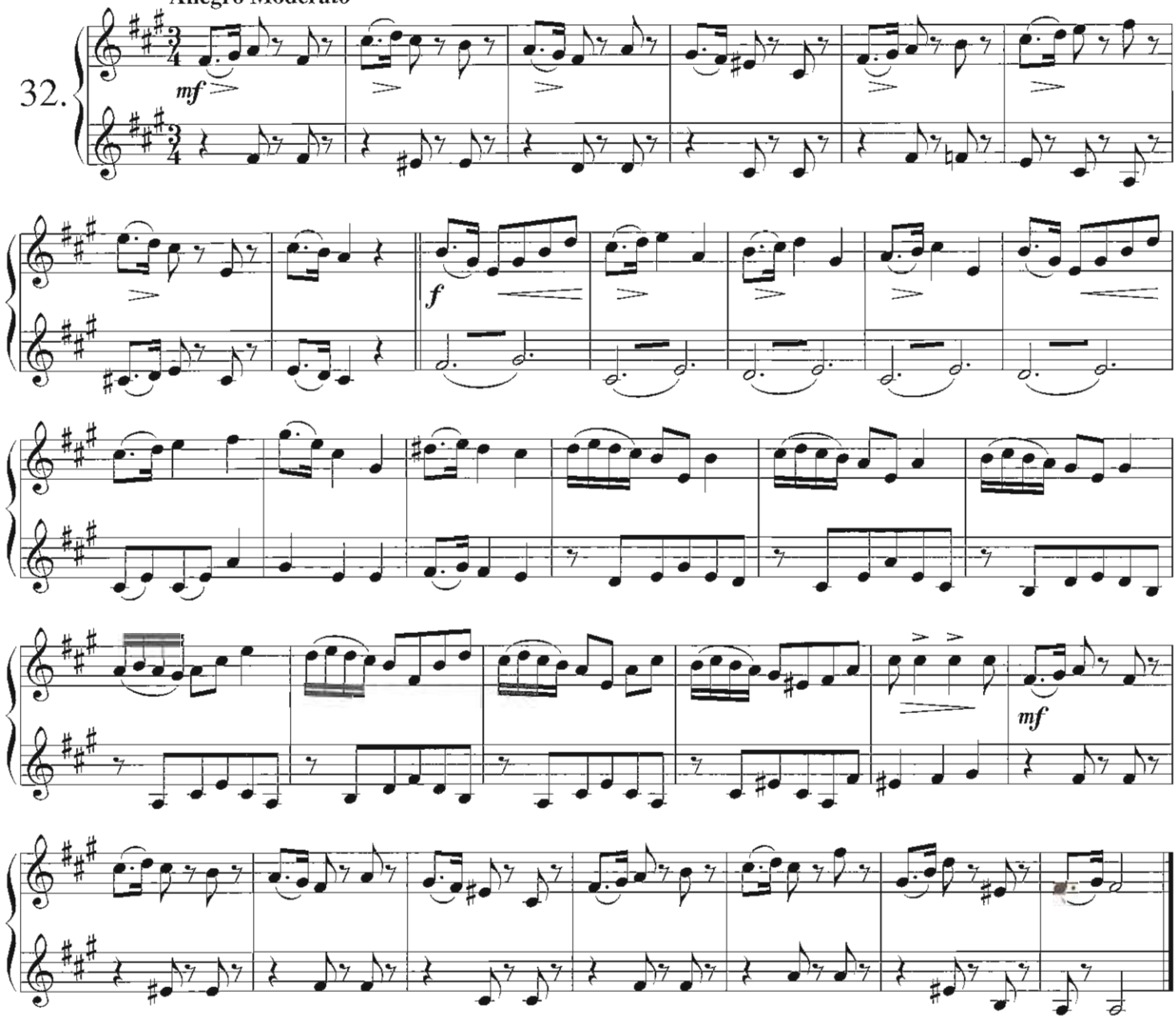




MELODY

Allegro Moderato

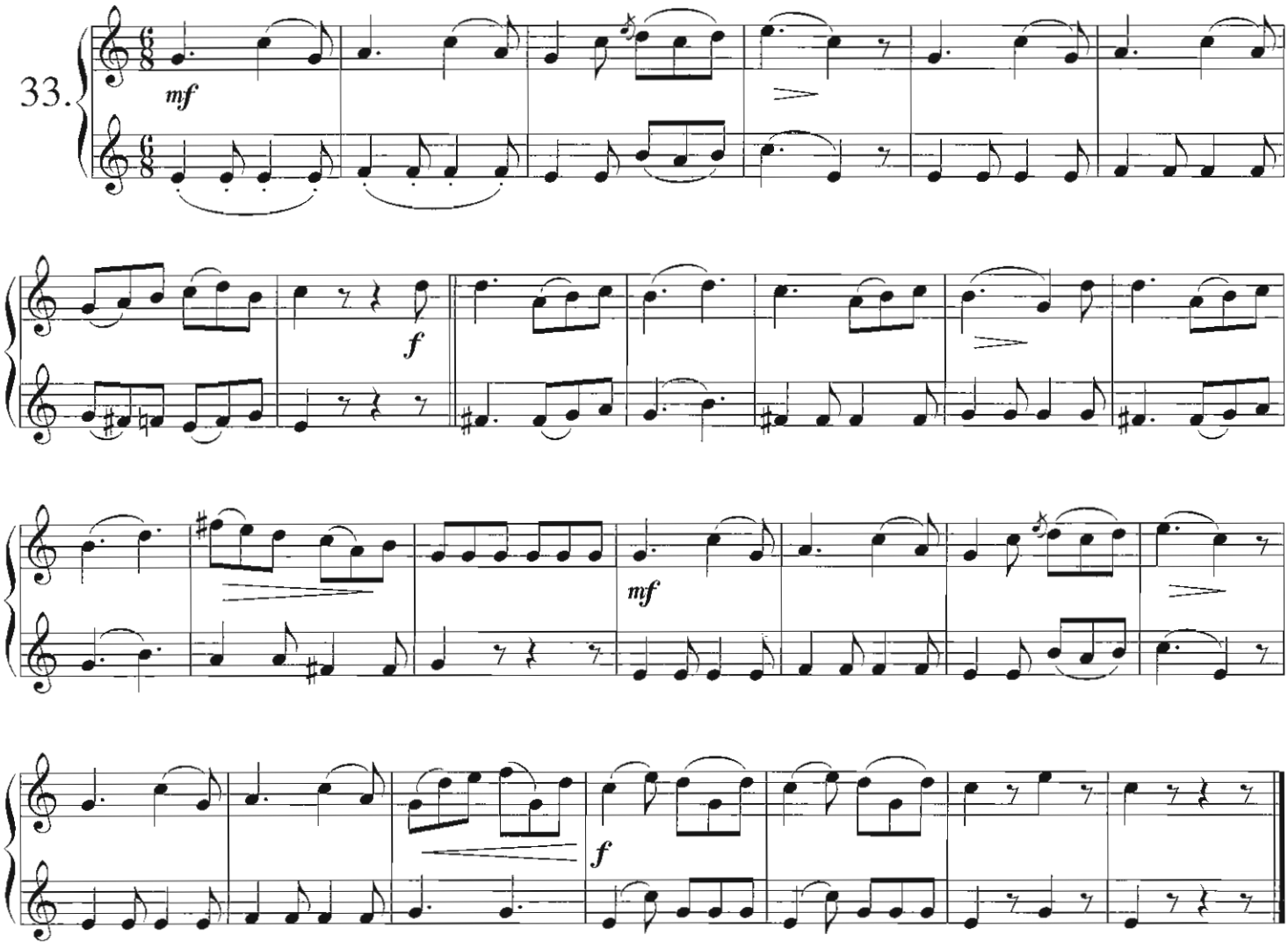
32.



COUNTRY WEDDING

Allegro Vivo

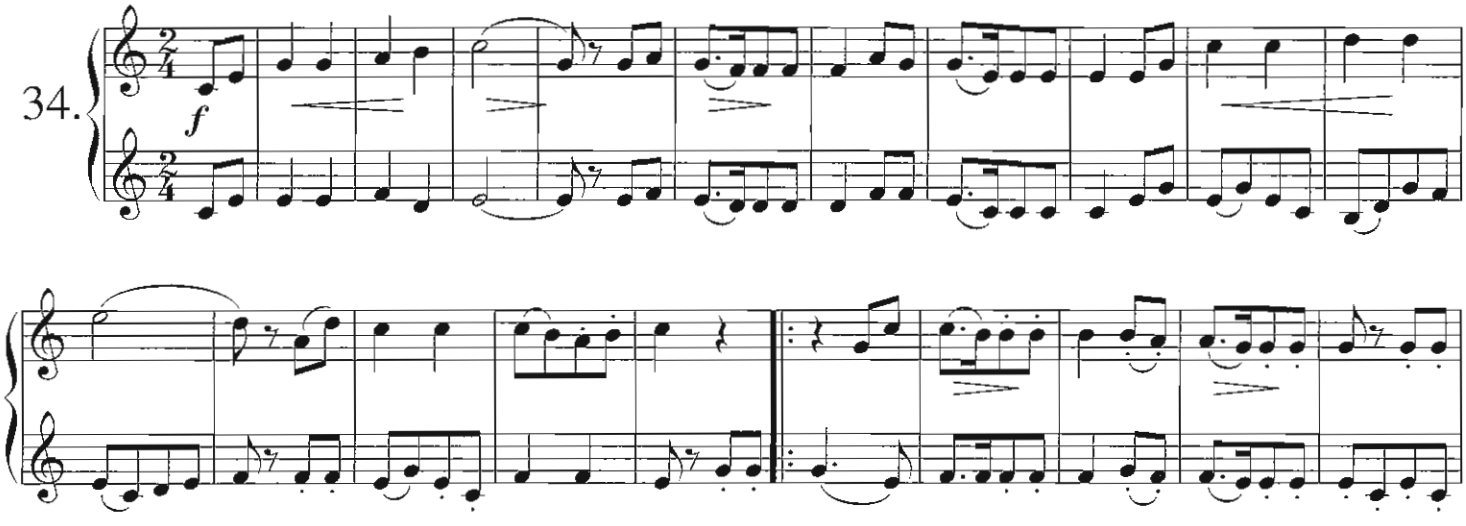
33.

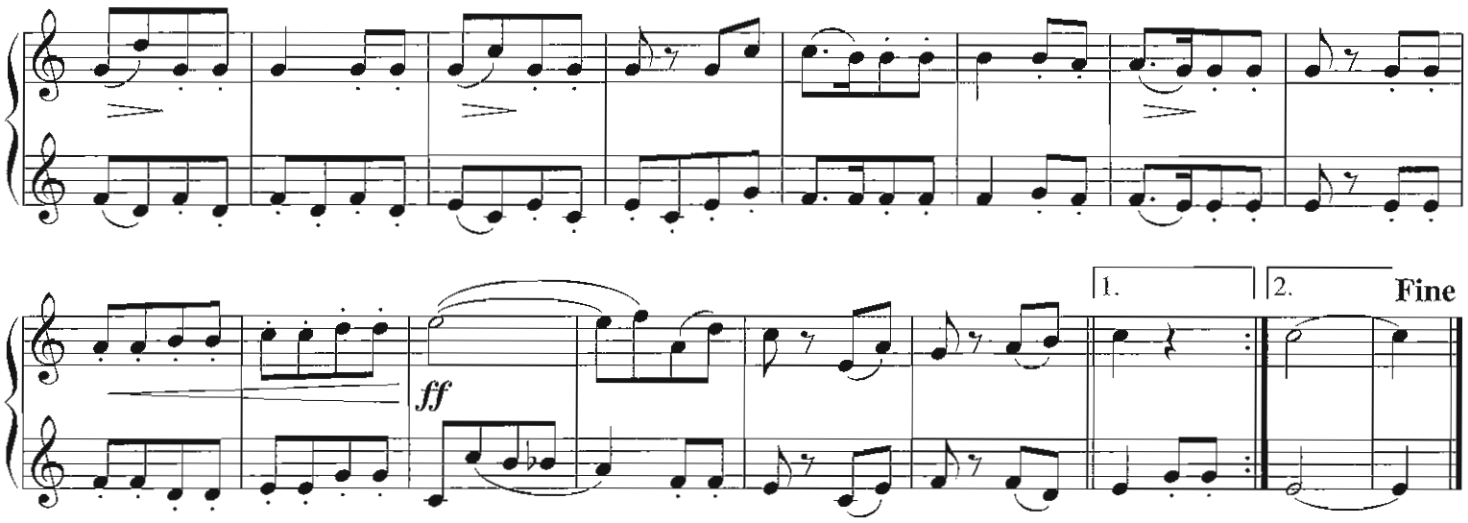


BIVOUAC SONG

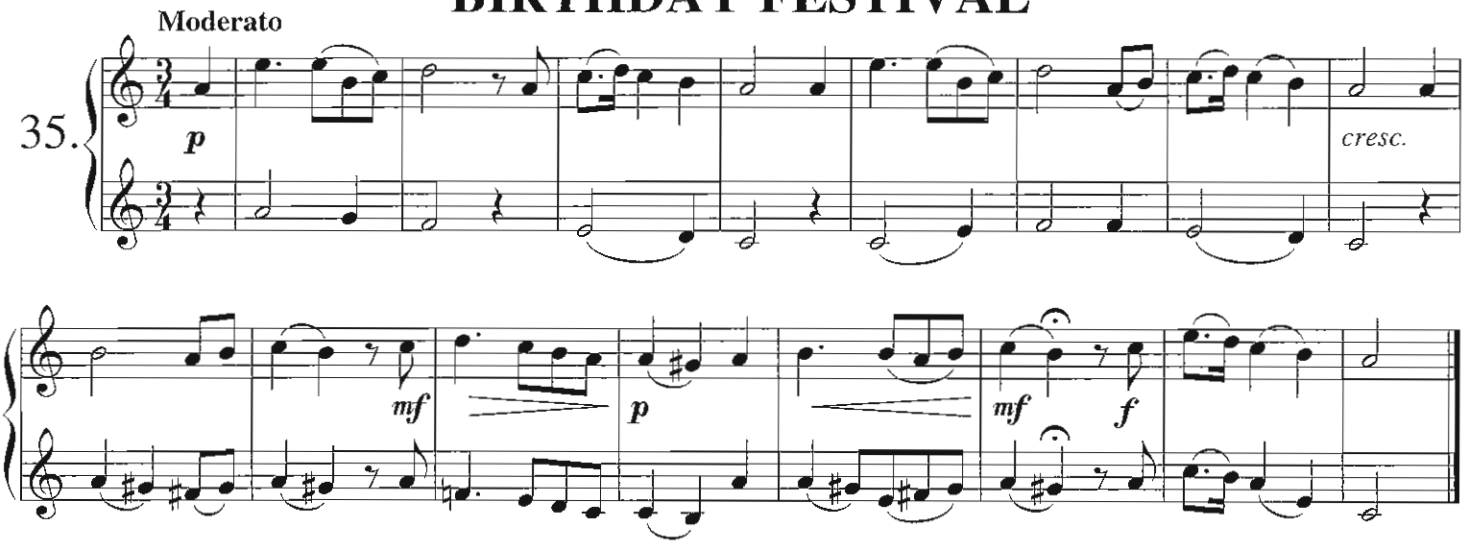
Allegro

34.

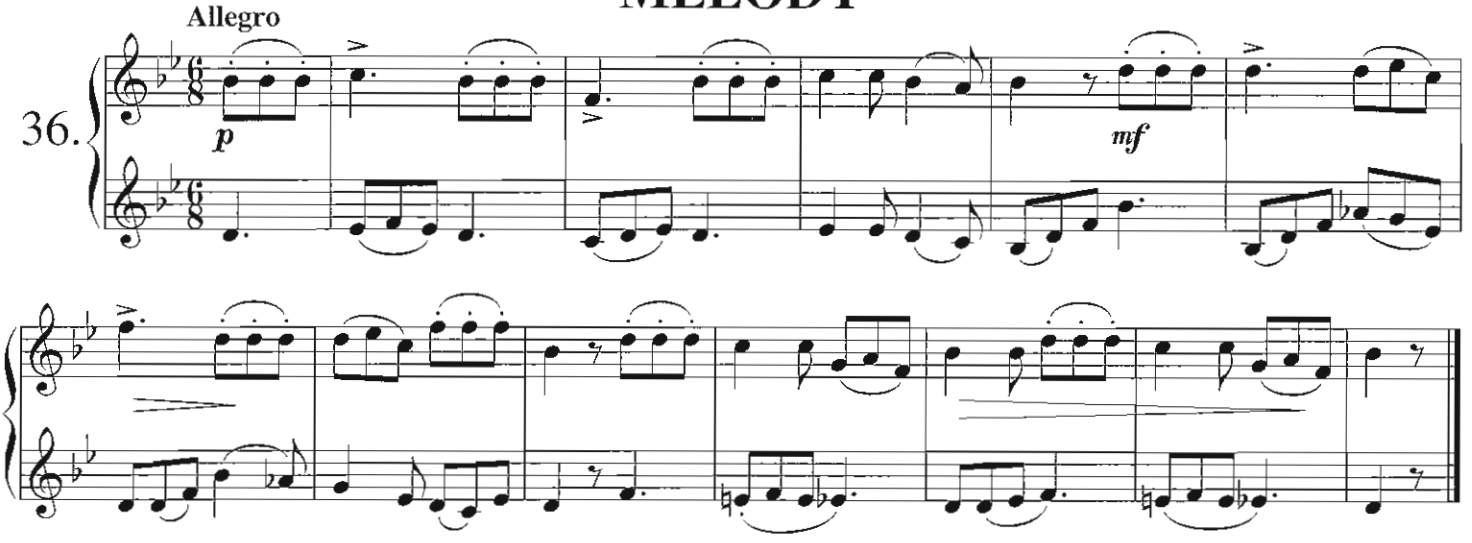




BIRTHDAY FESTIVAL



MELODY

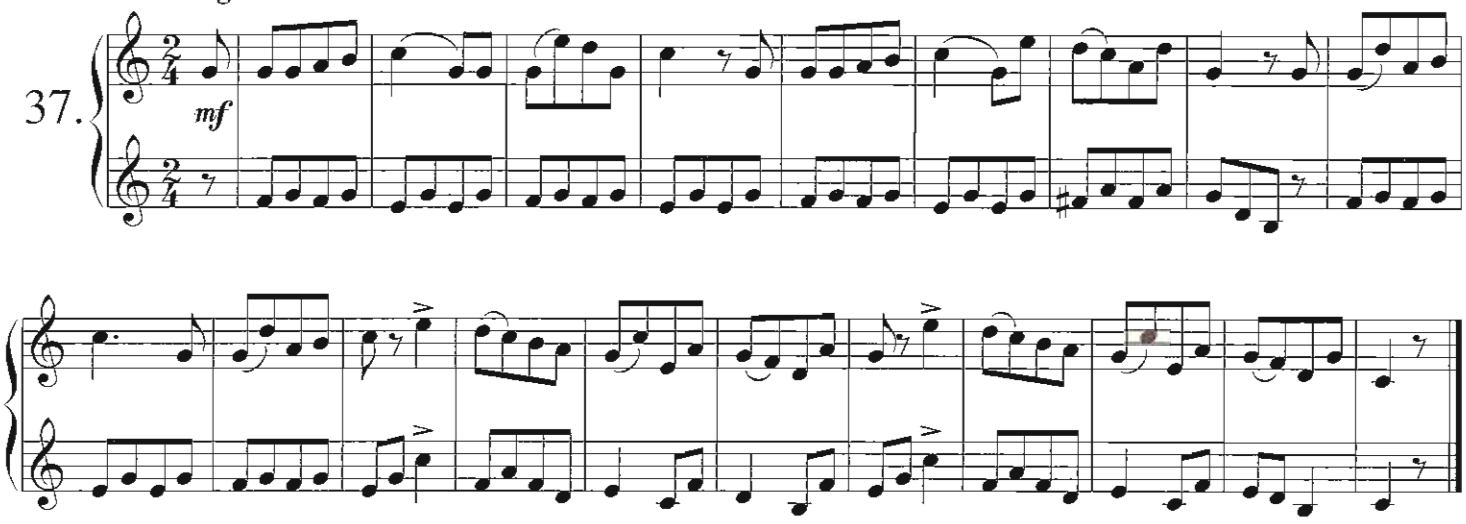


GERMAN SONG

Allegretto

Kücken

37.

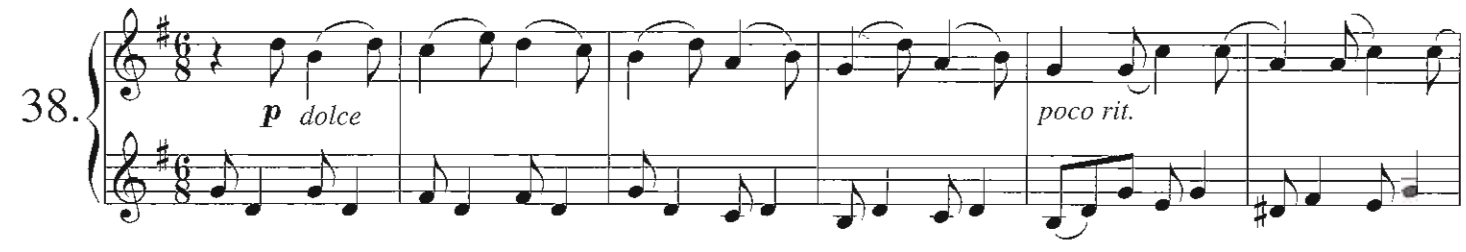


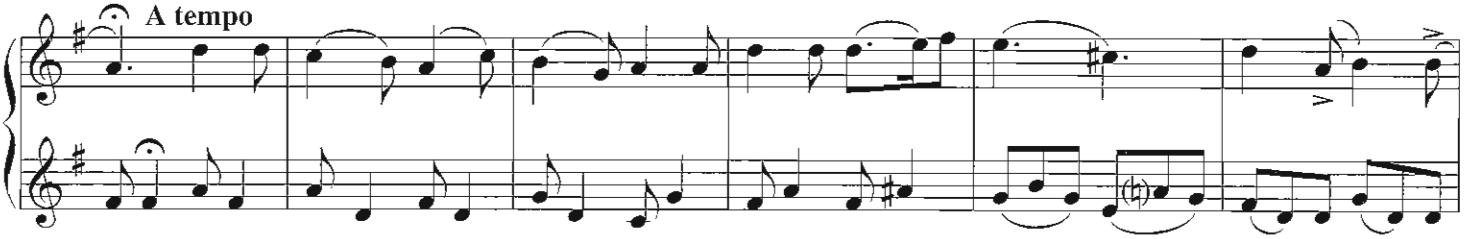
RICHARD OF THE LION HEART

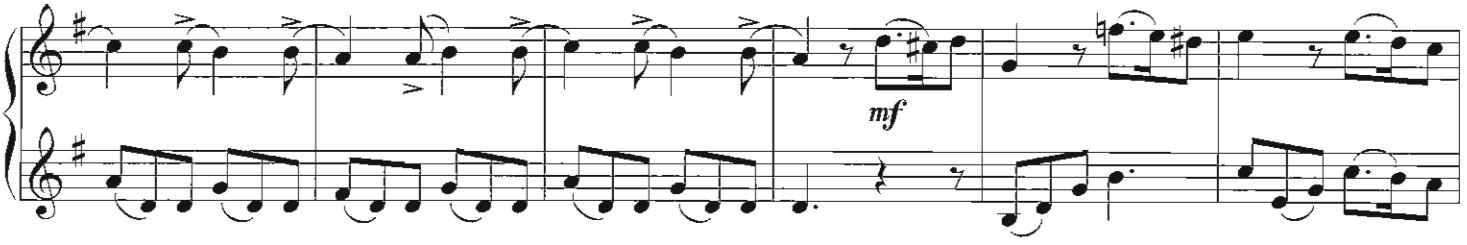
Gretry

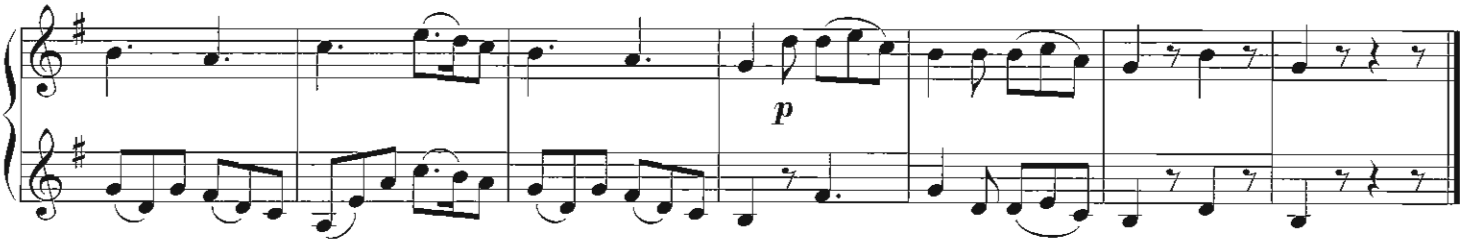
Andante cantabile

38.







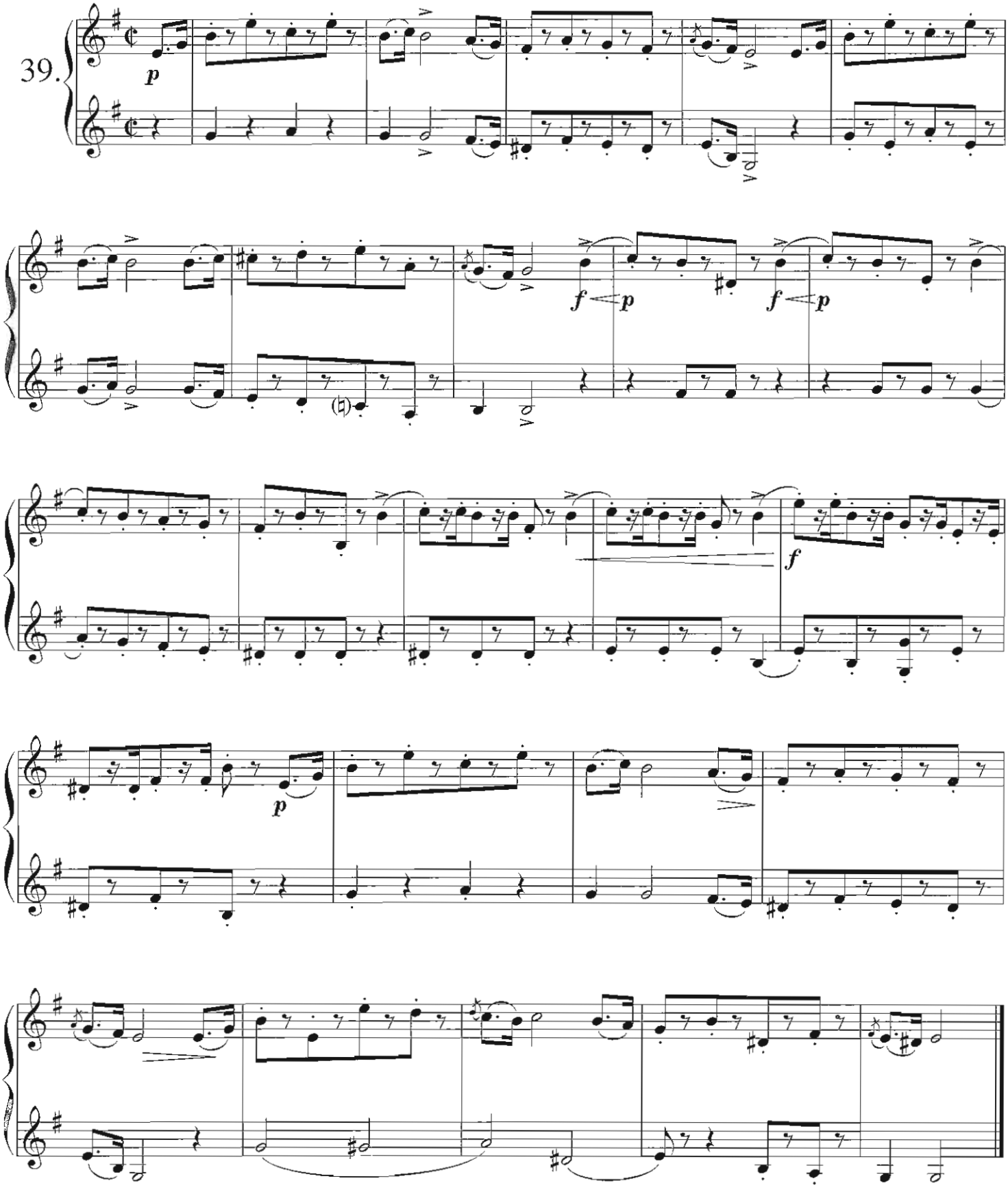


MARCH

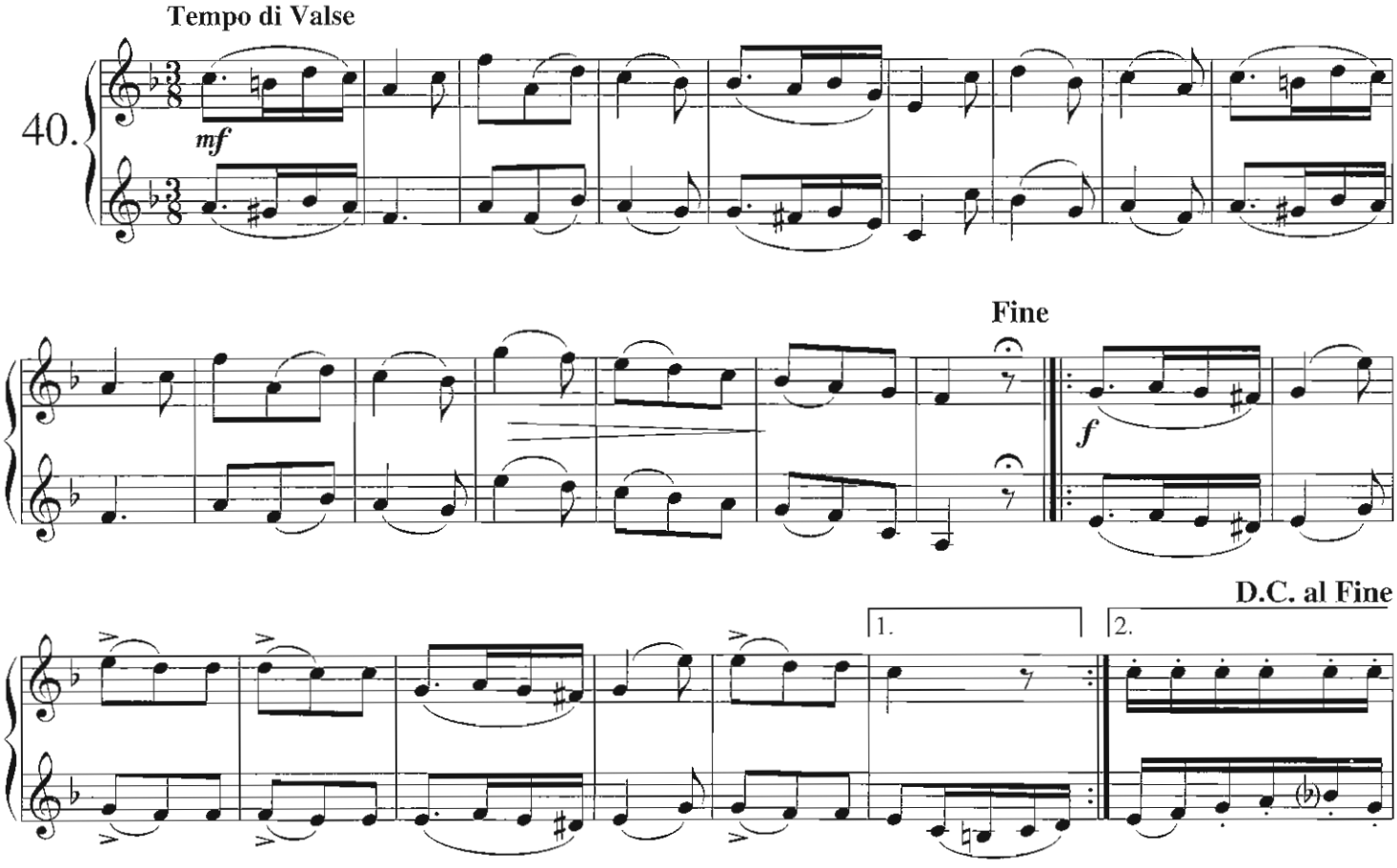
De Gouy

Allegretto moderato

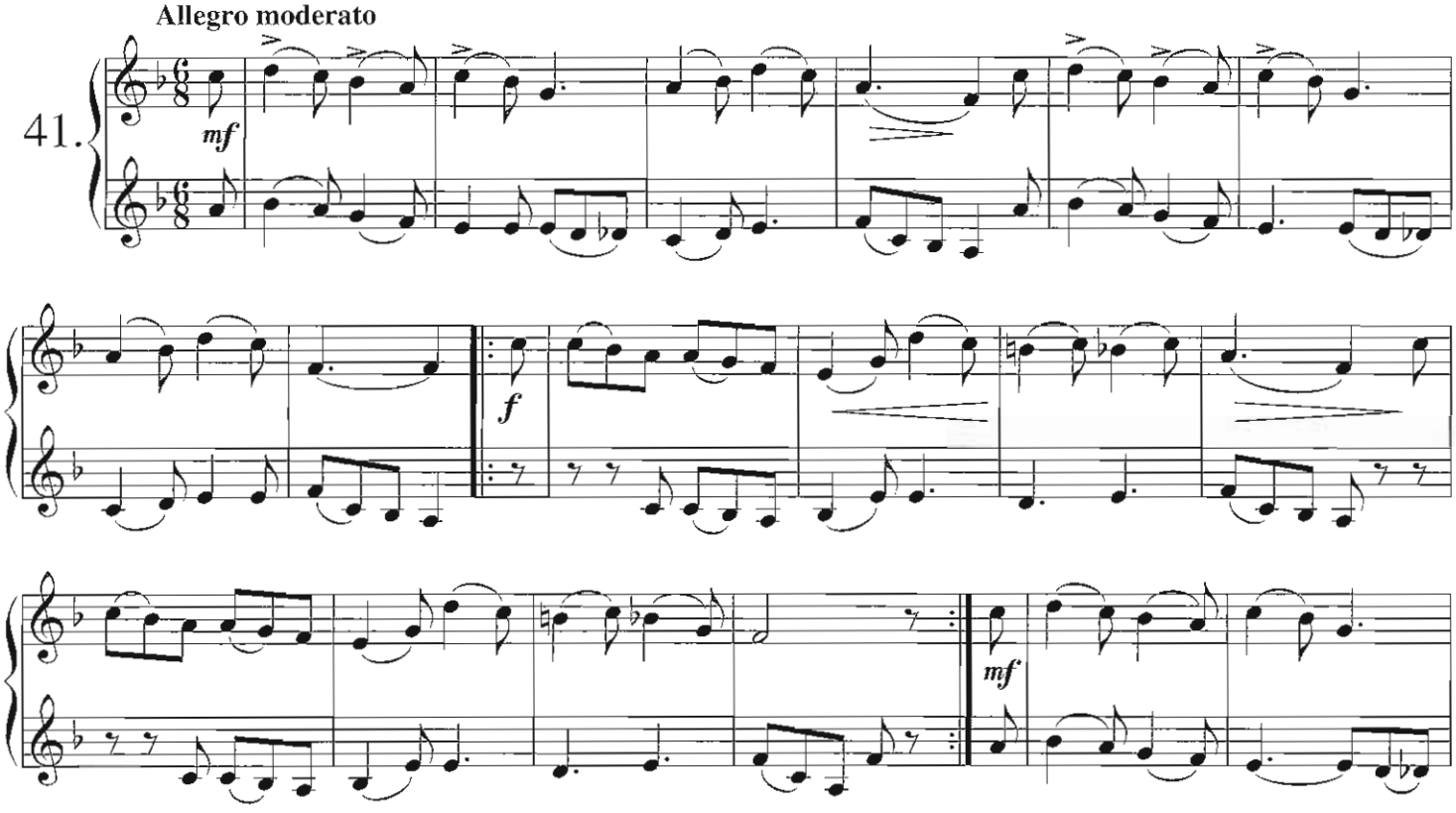
39.

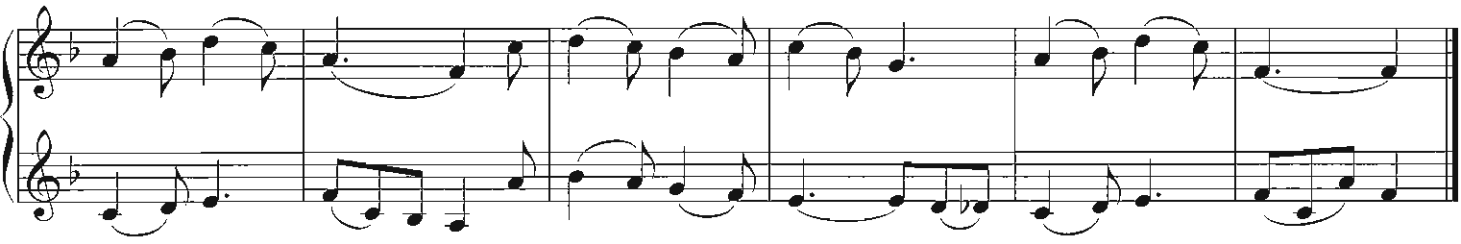


TIC E TIC E TOC



CARNIVAL OF VENICE

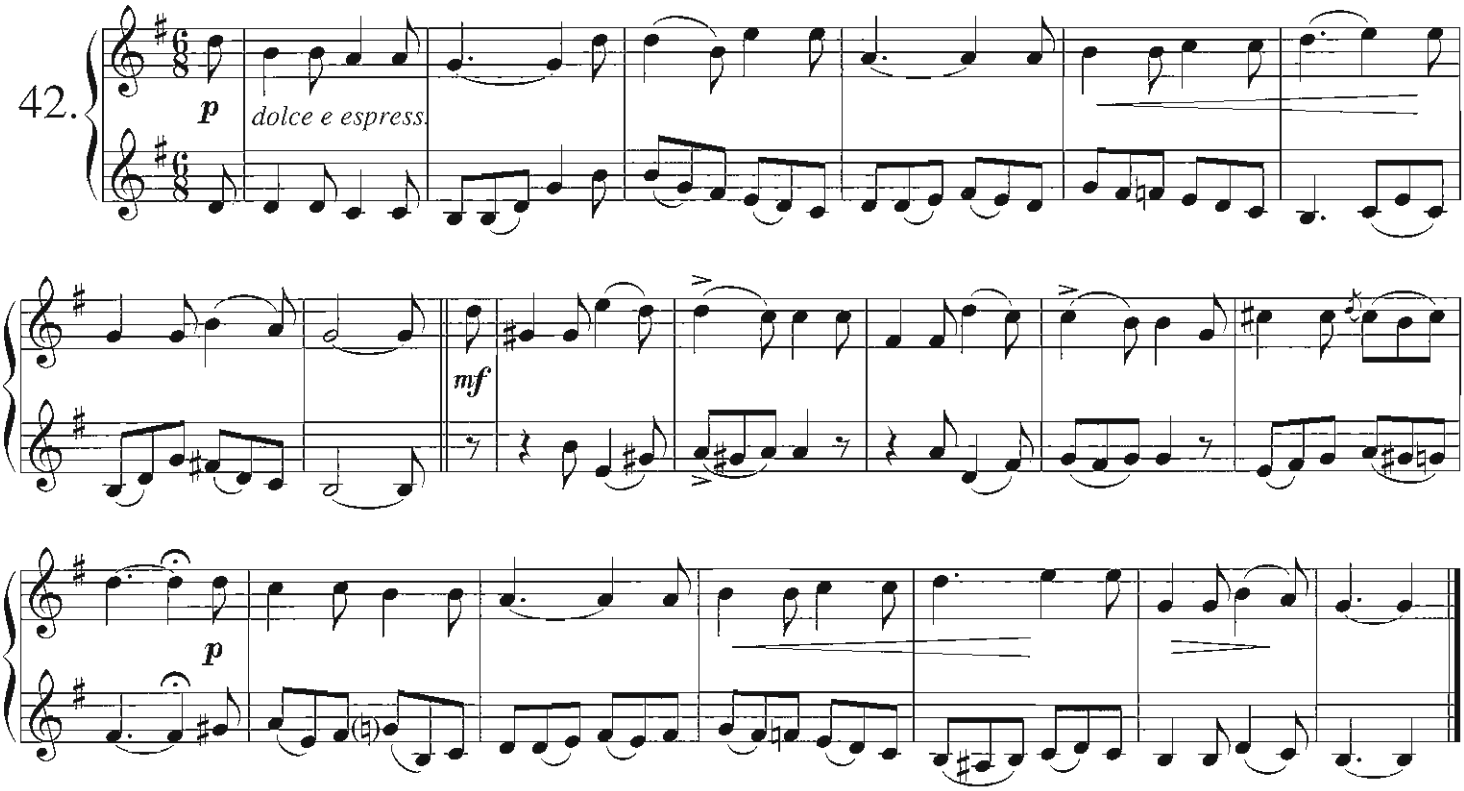




NEL COR PIU

Andante

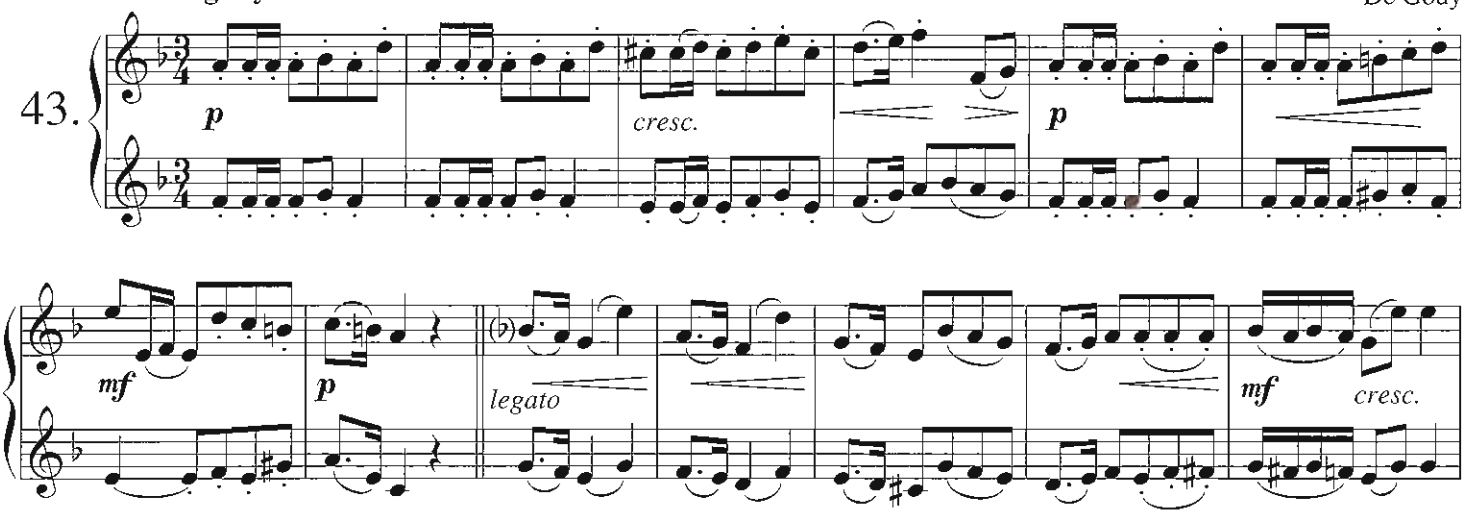
Paesiello

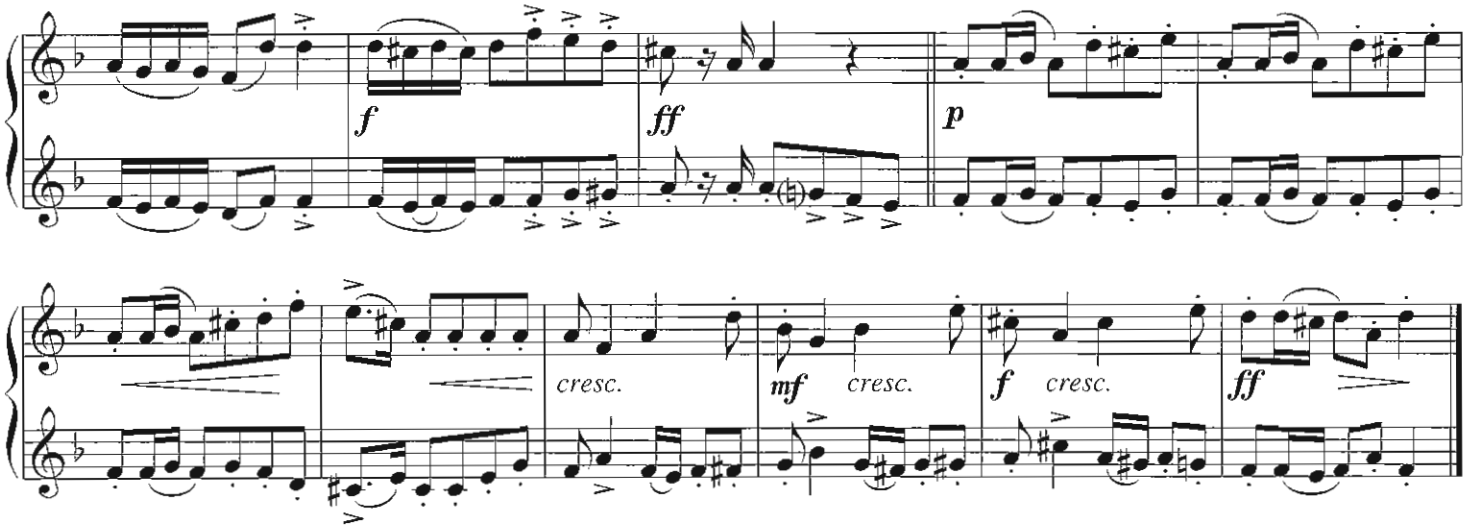


BOLERO

Lightly

De Gouy



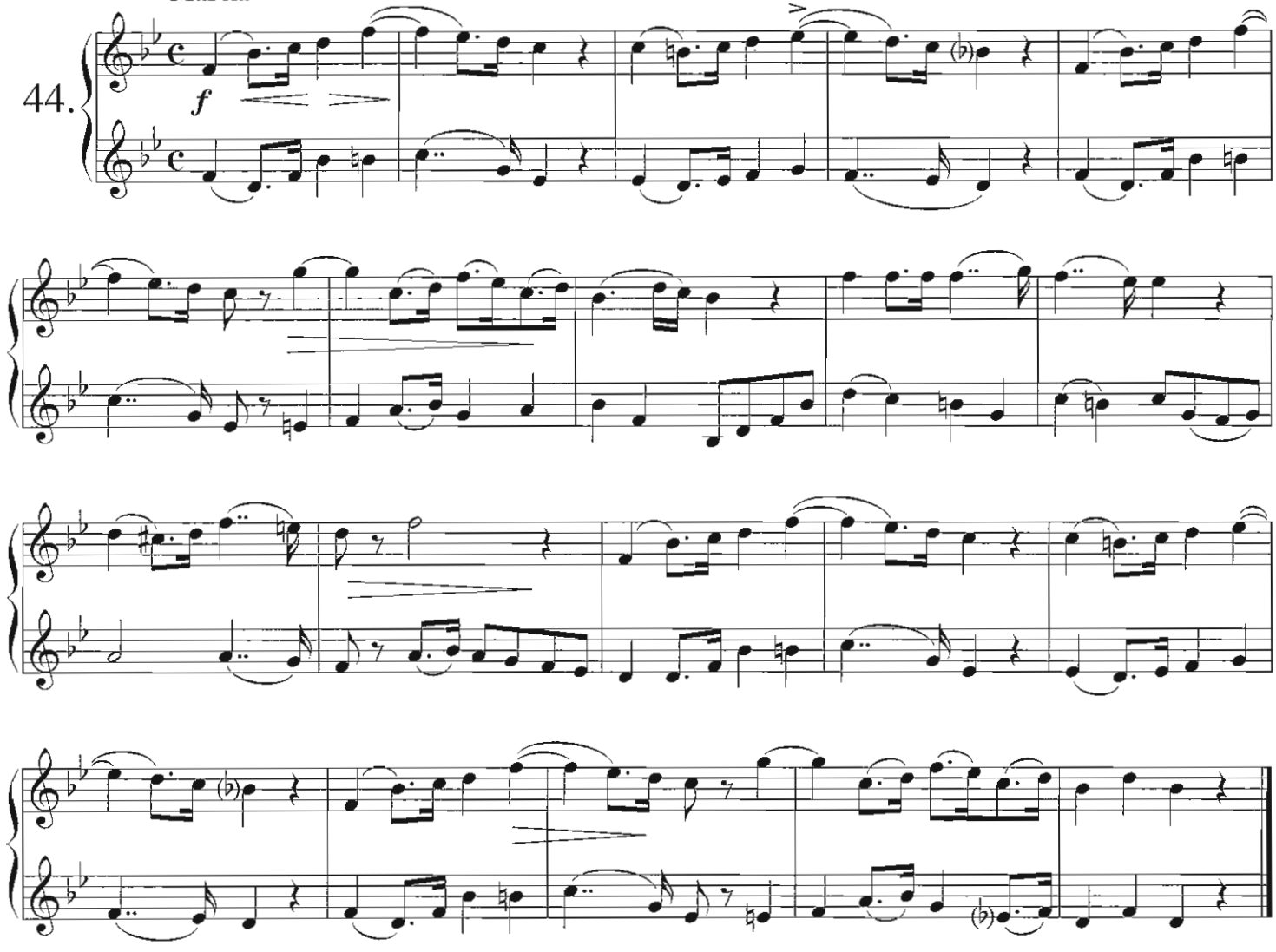


NORMA

Bellini

Marcia

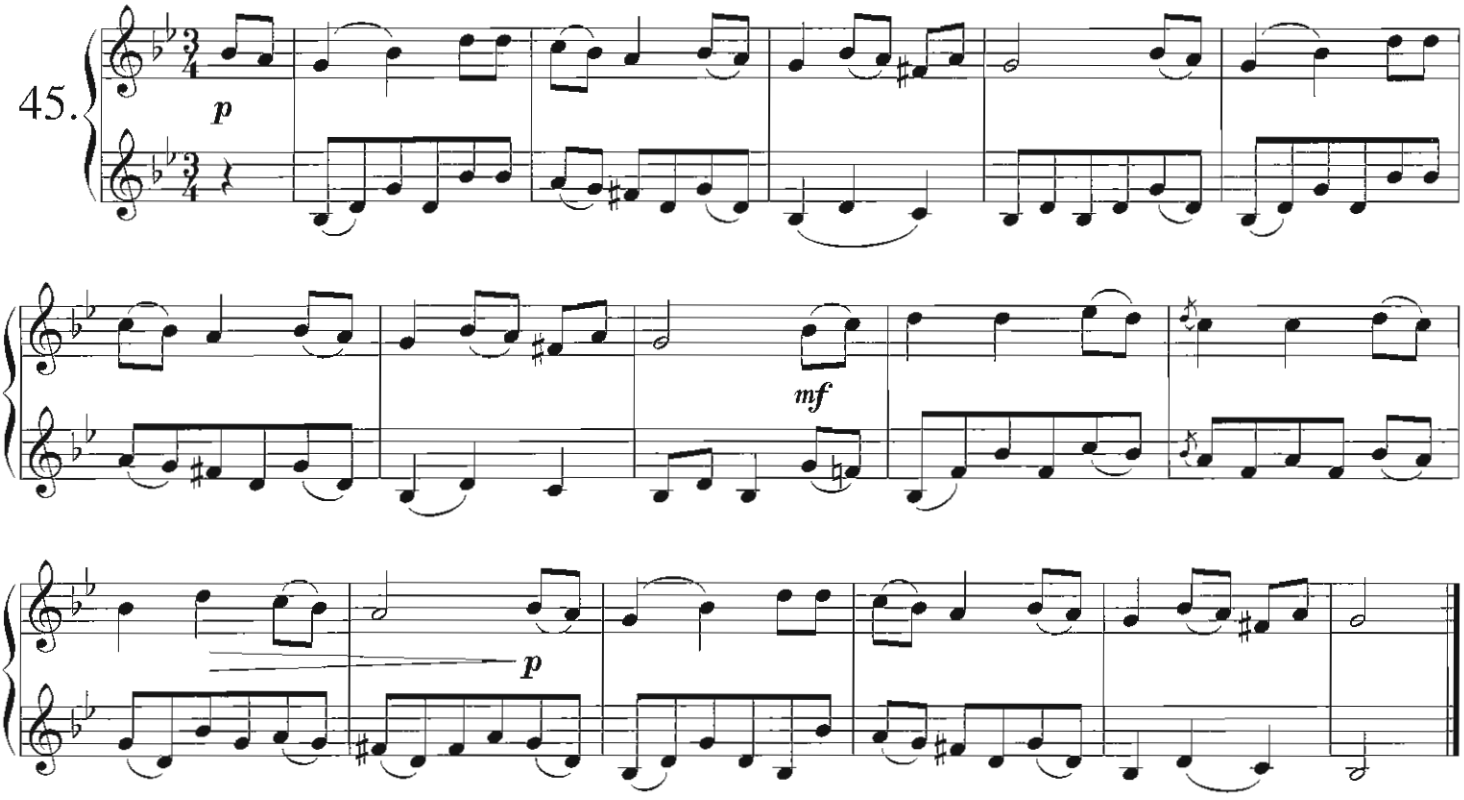
44.



MELODY

Andantino

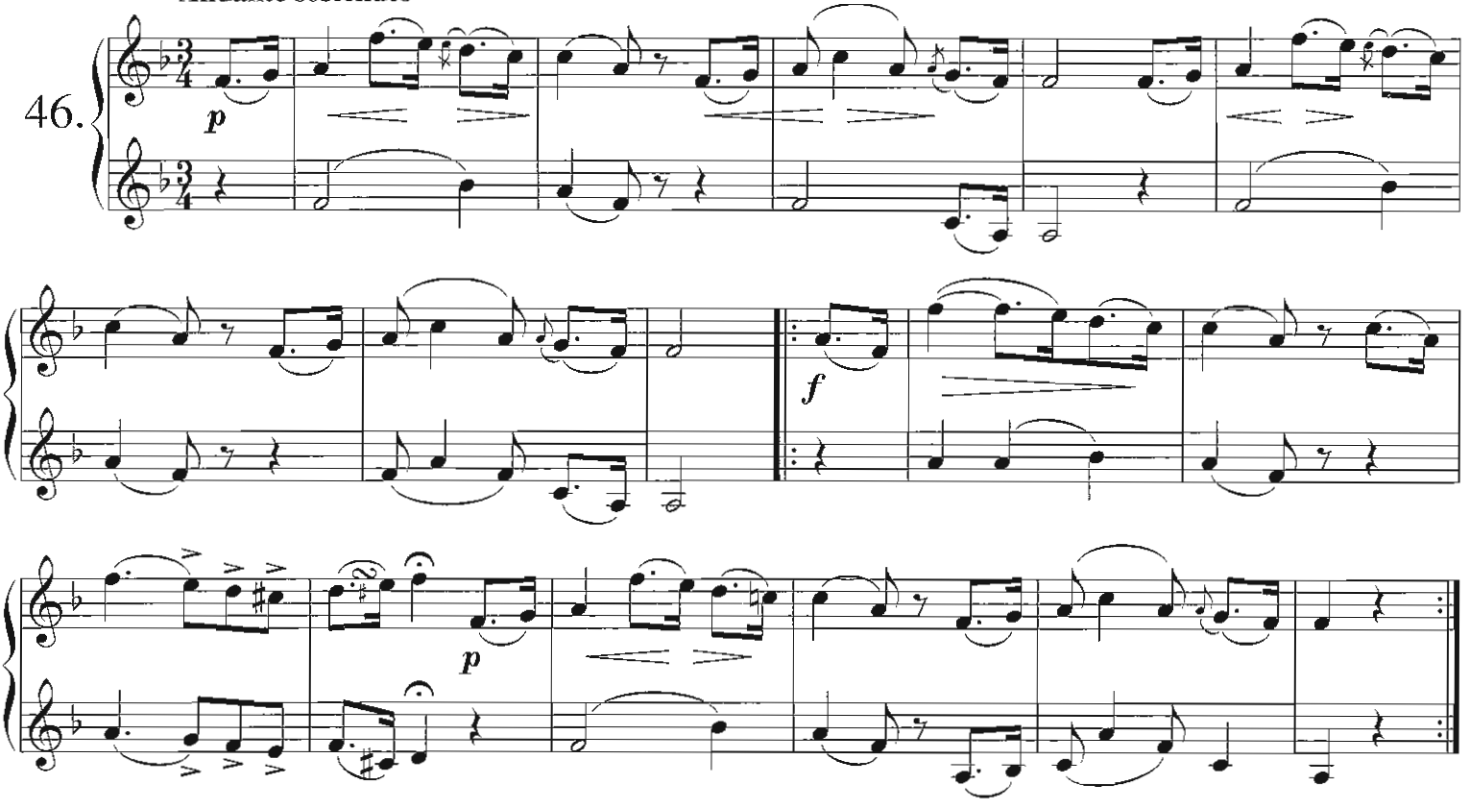
45.



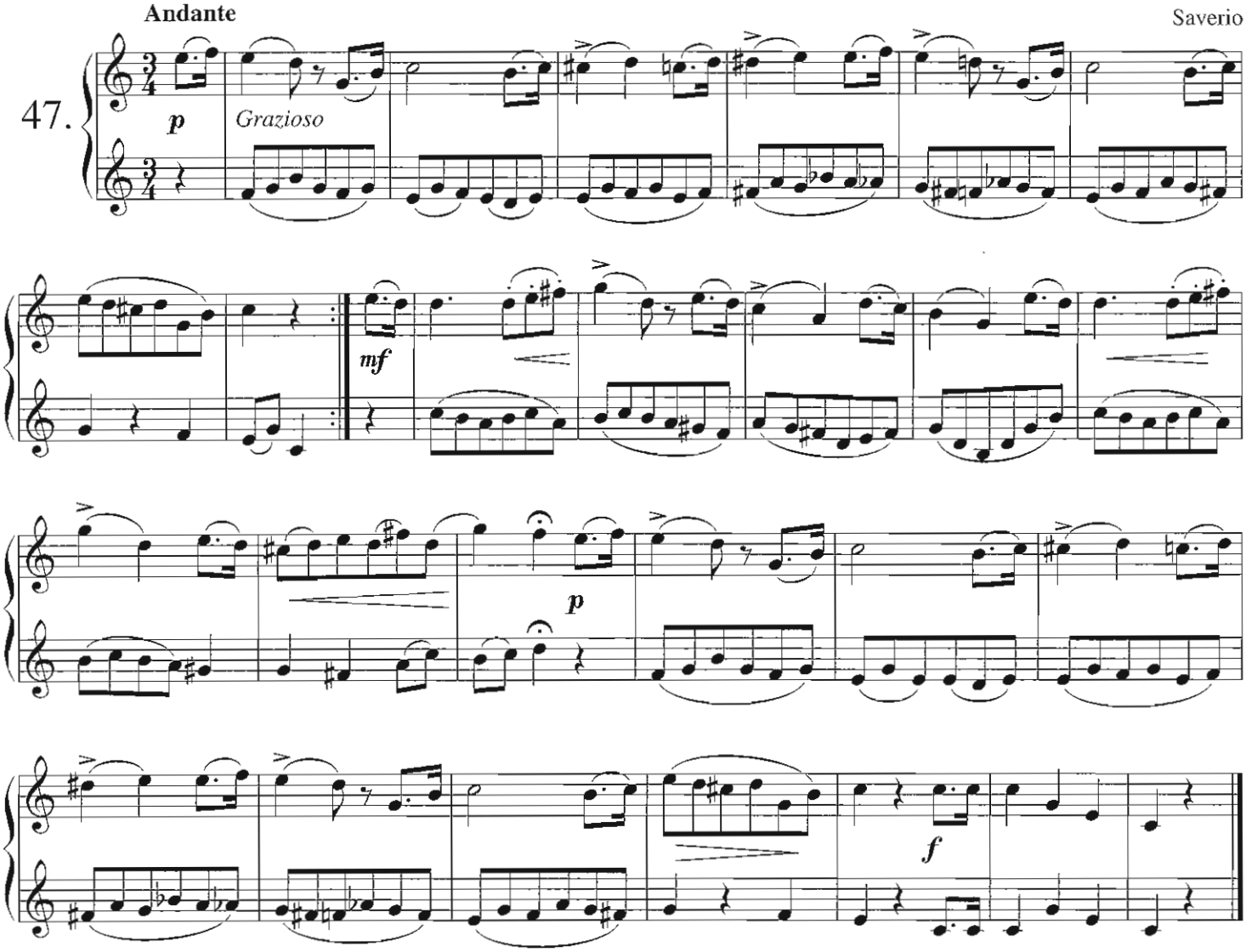
LAST ROSE OF SUMMER

Andante sostenuto

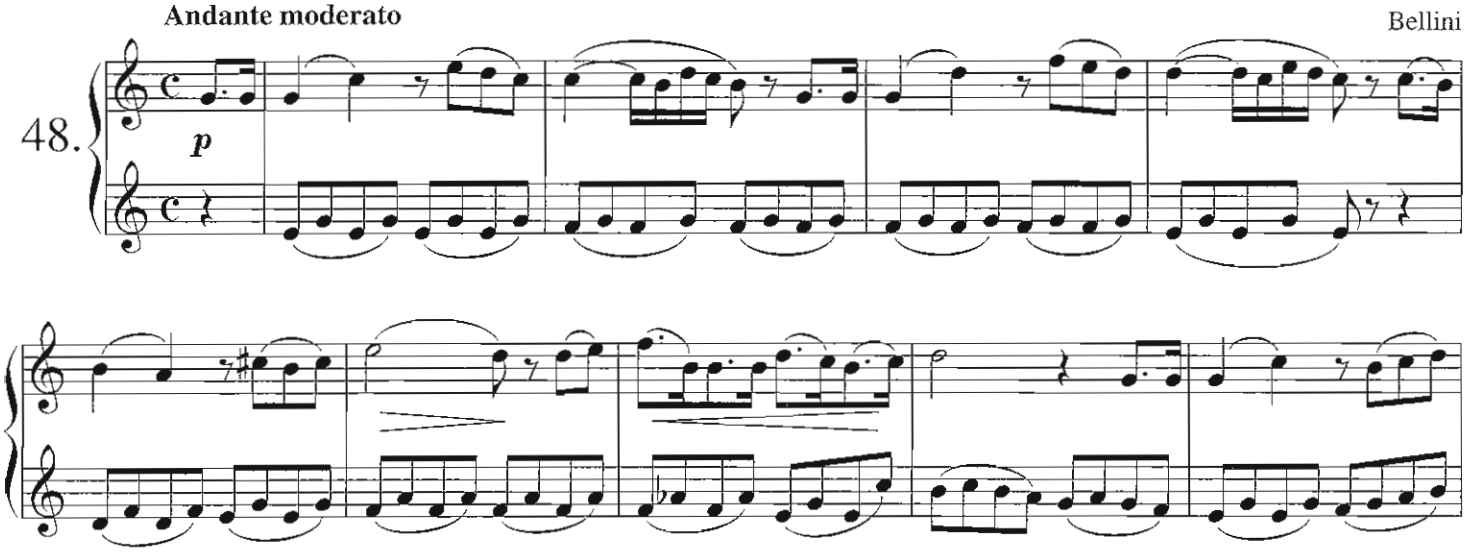
46.

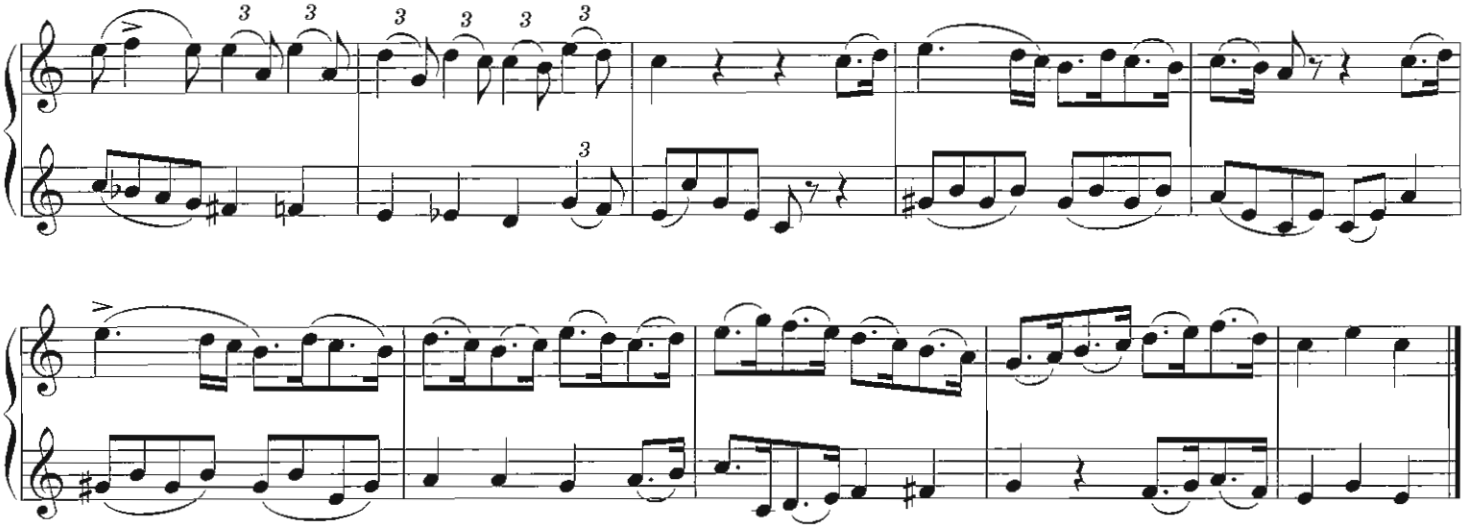


EVENING PRAYER



CAVATINA FROM "SOMNAMBULA"



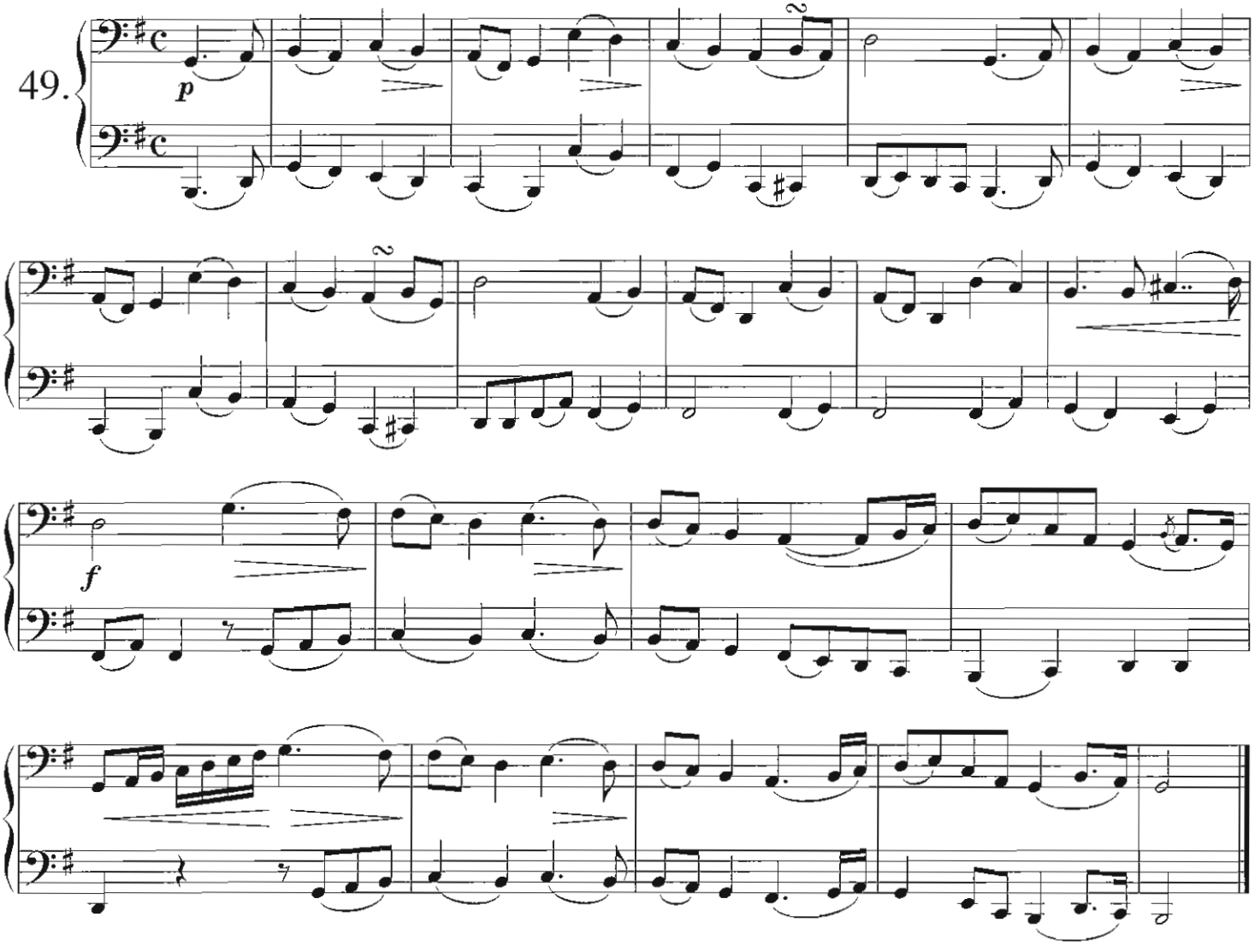


AUSTRIAN NATIONAL HYMN

Andante

Haydn

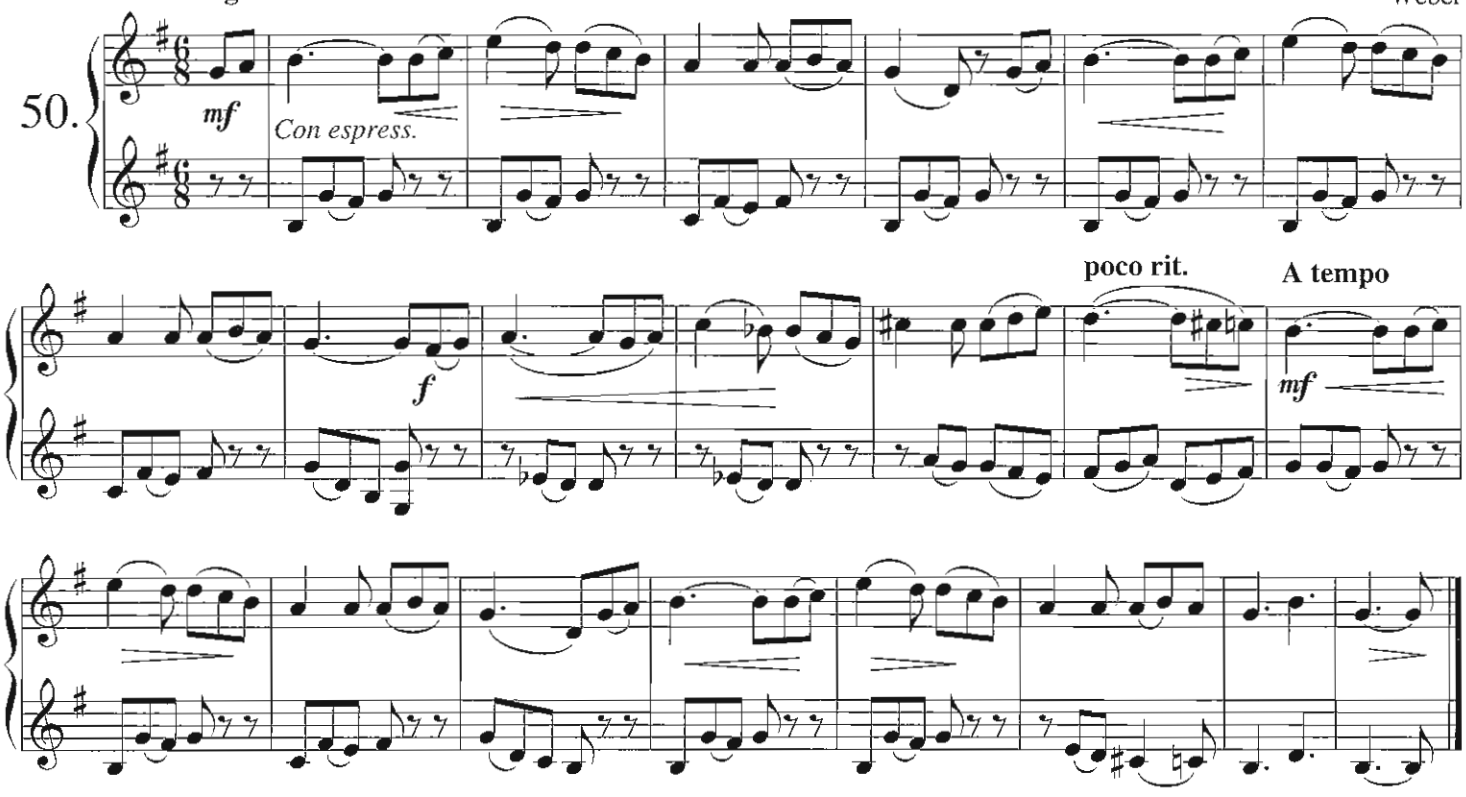
49.



"FREISCHÜTZ"

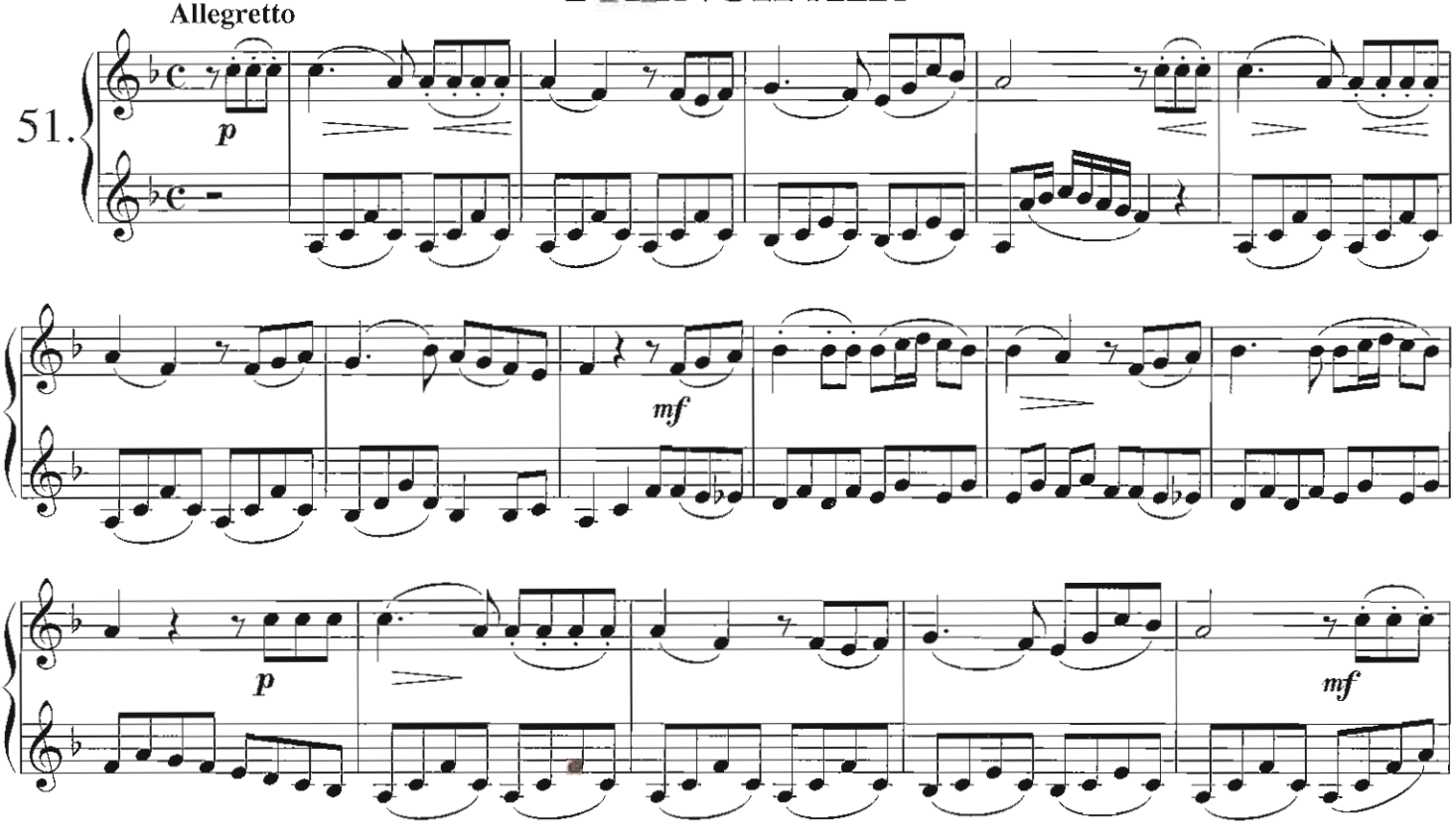
Allegro moderato

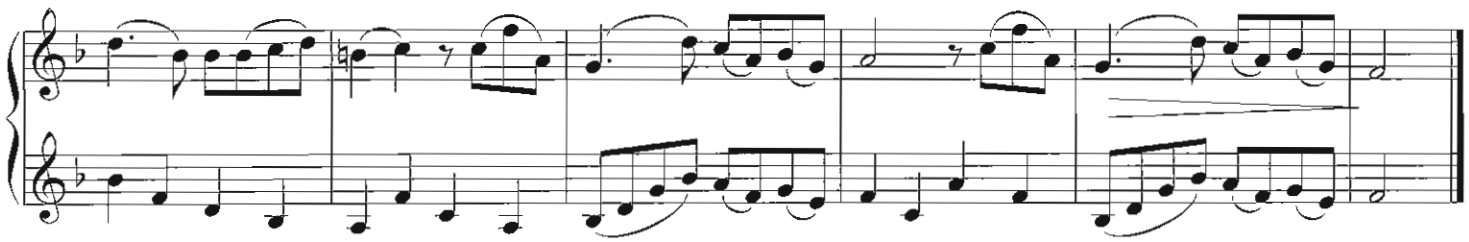
Weber



FRENCH AIR

Allegretto



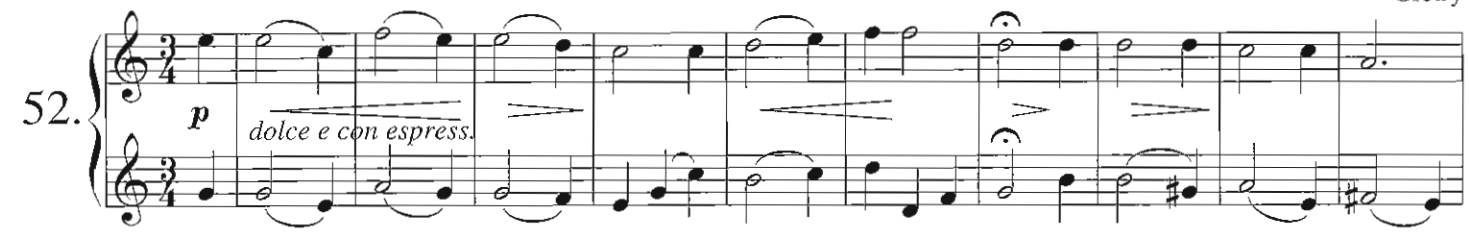


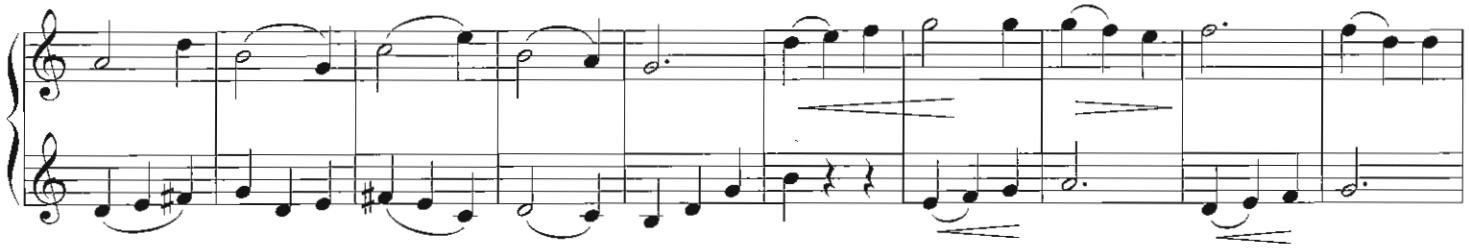
BURNING FEVER

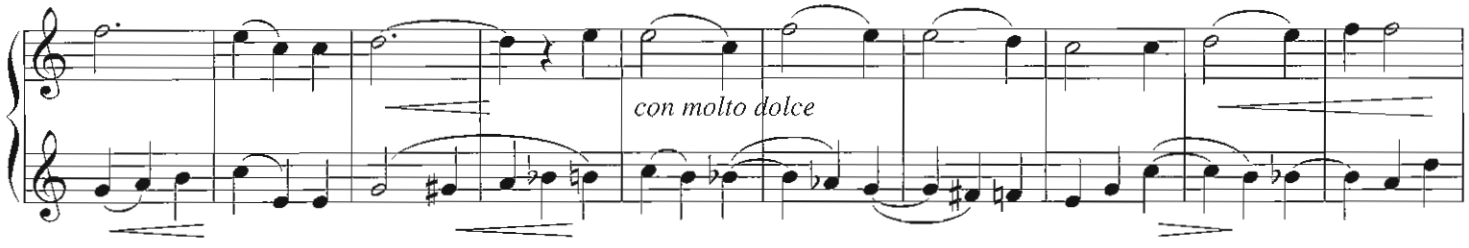
Andante assai

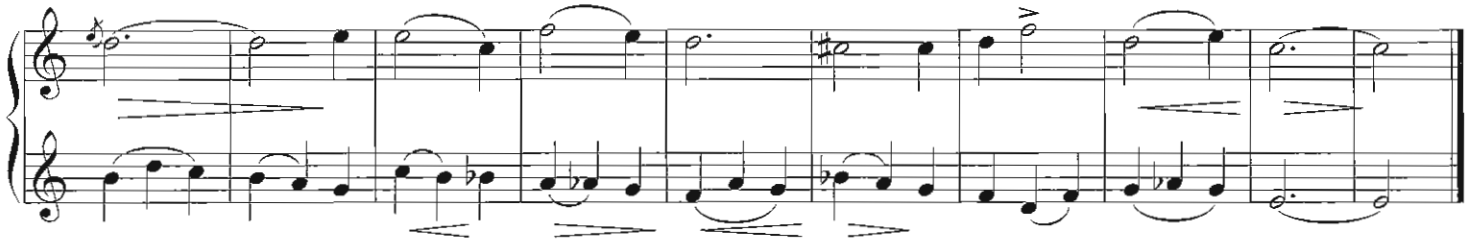
Gretry

52.







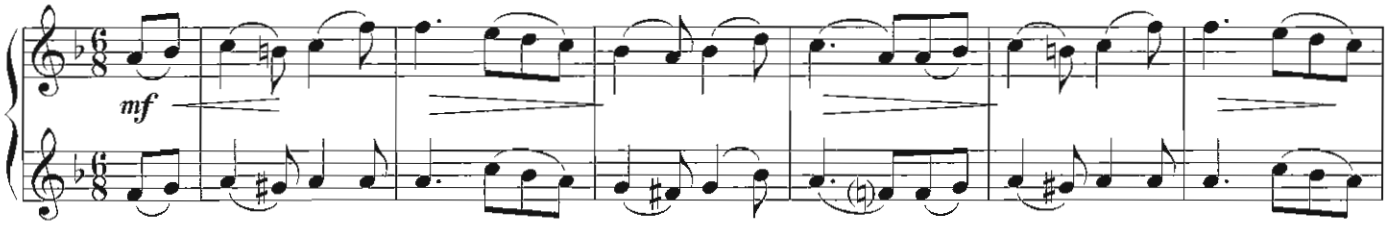


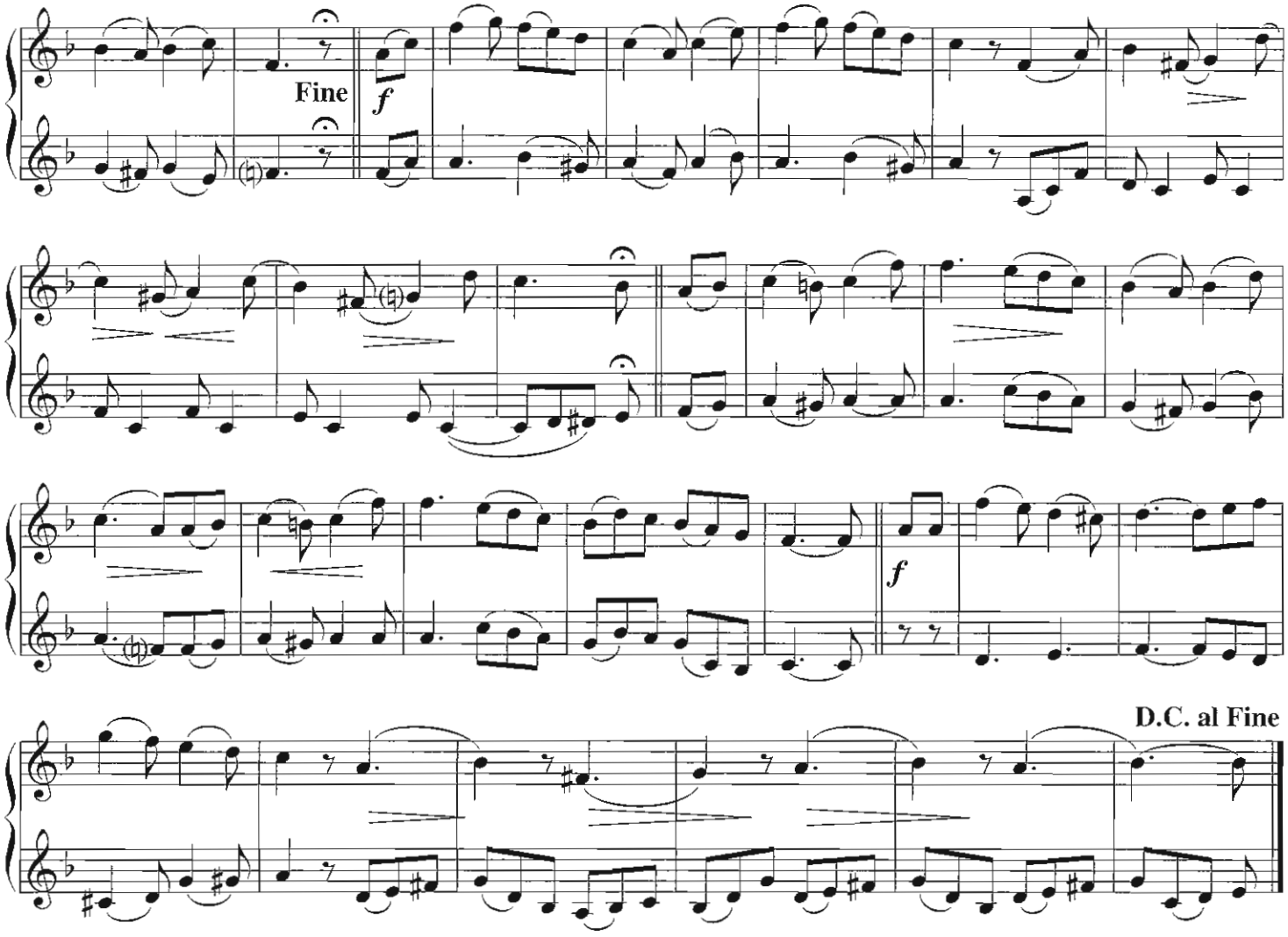
L'ELISIR D'AMORE

Allegretto

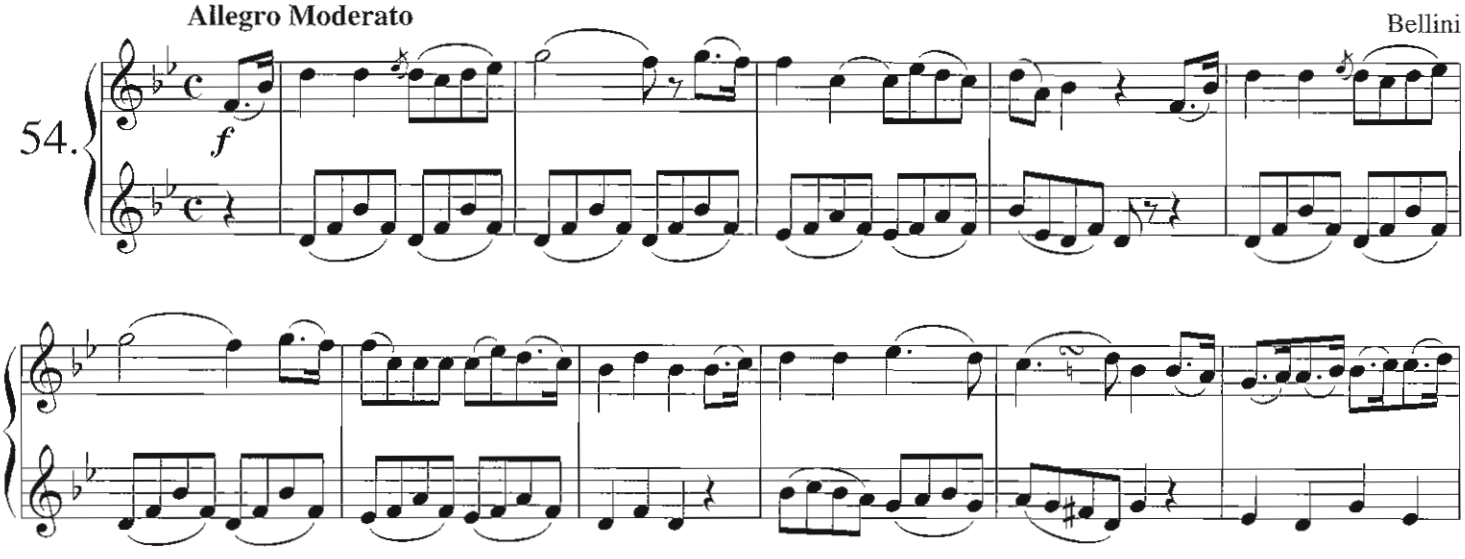
Donizetti

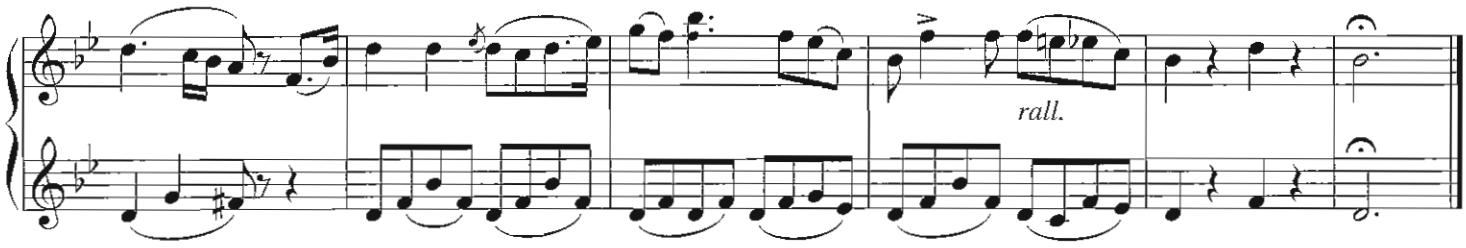
53.



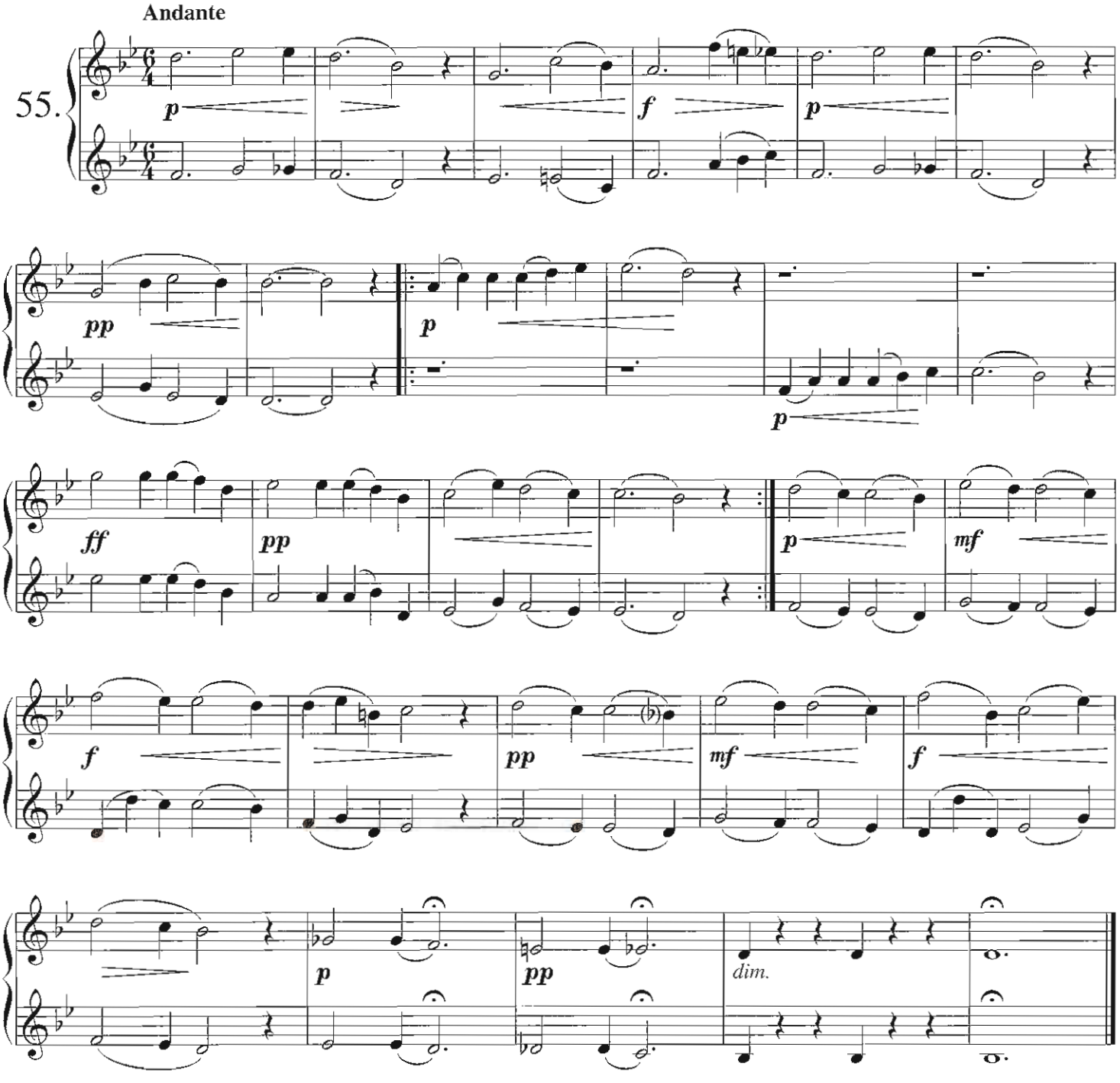


AIR FROM "SOMNAMBULA"

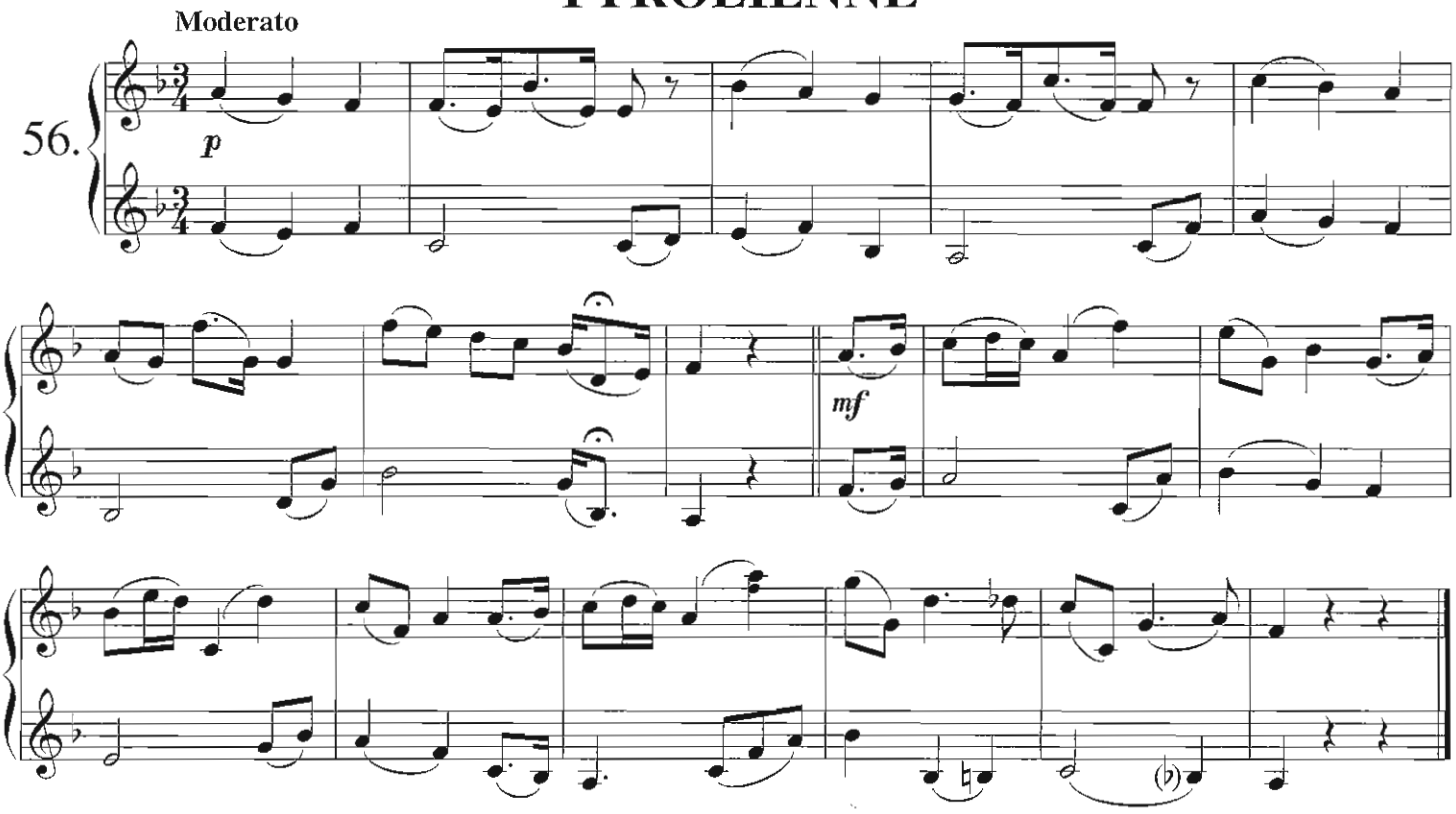




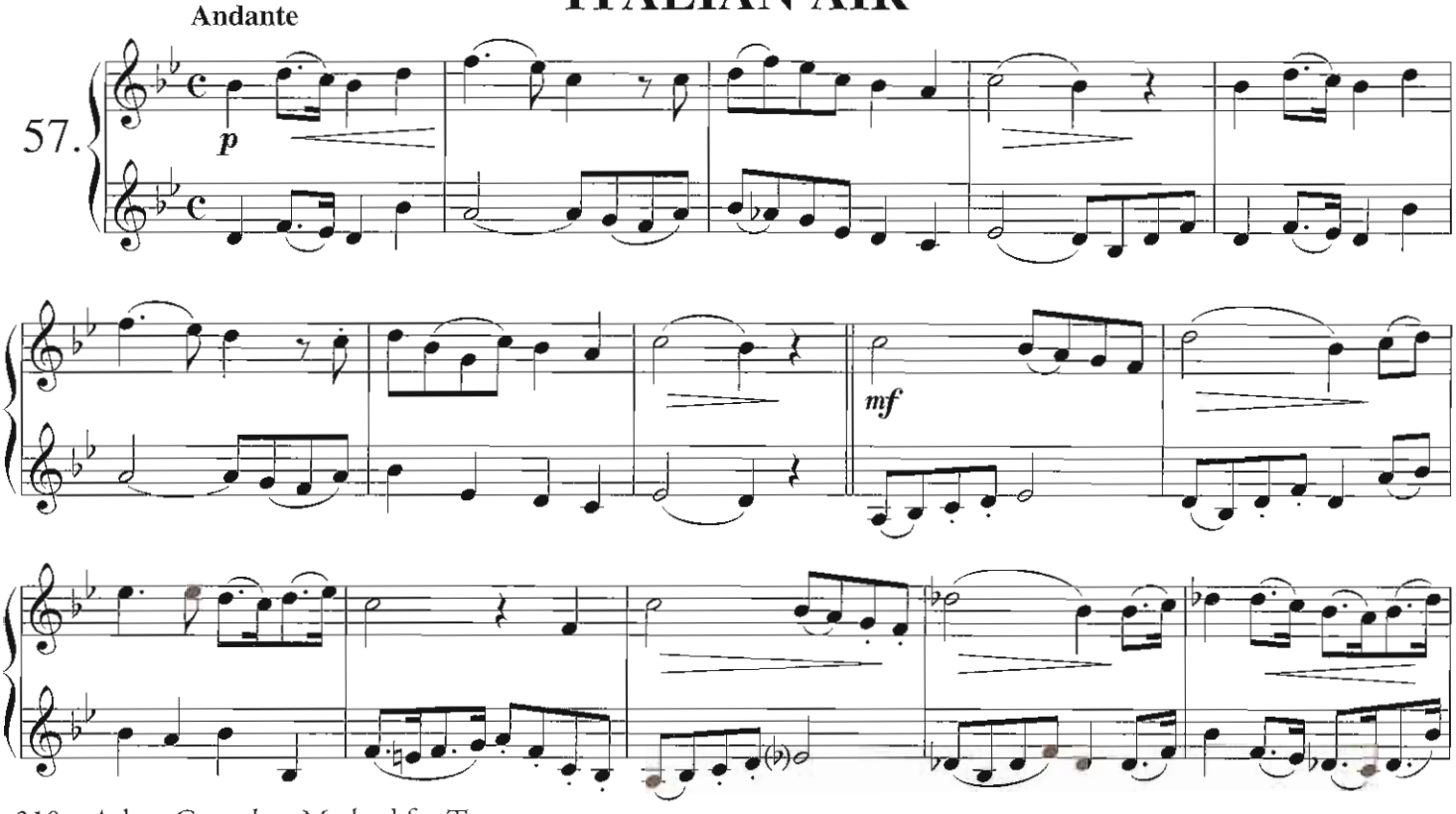
WIND AND WAVE

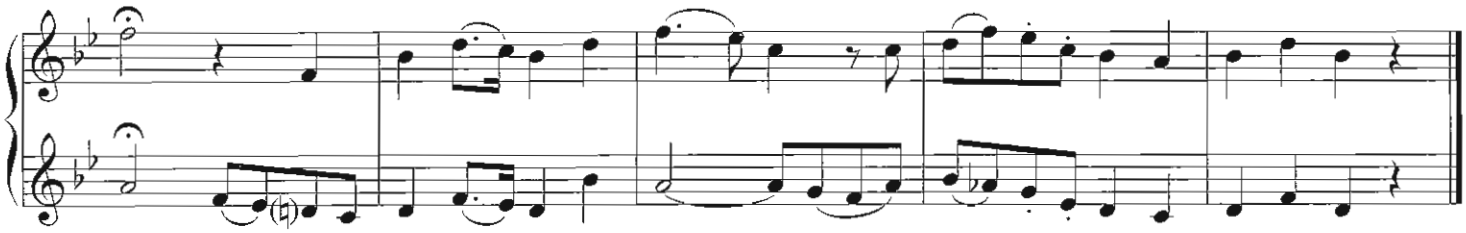


TYROLIENNE



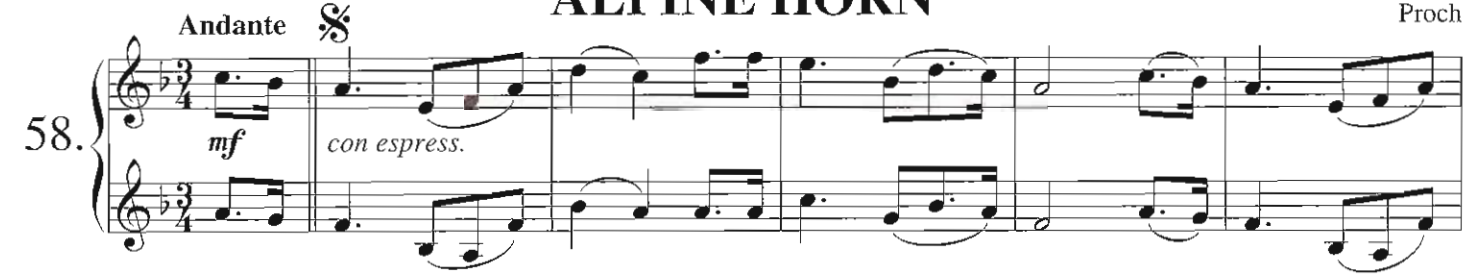
ITALIAN AIR

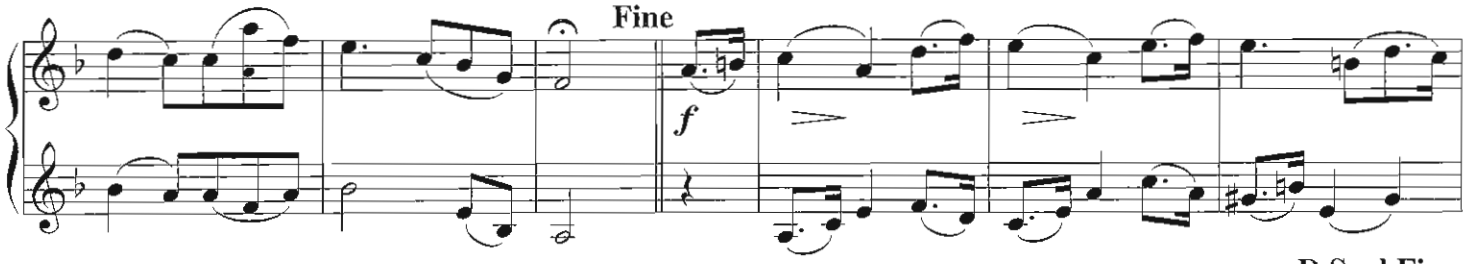


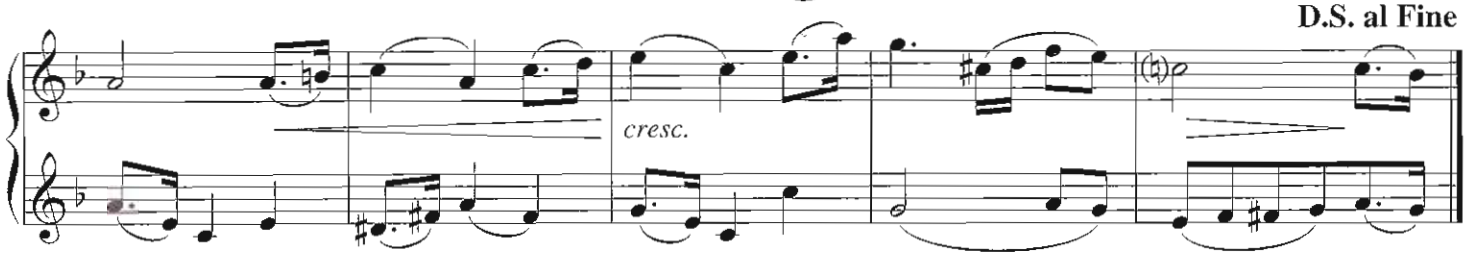


ALPINE HORN

Proch

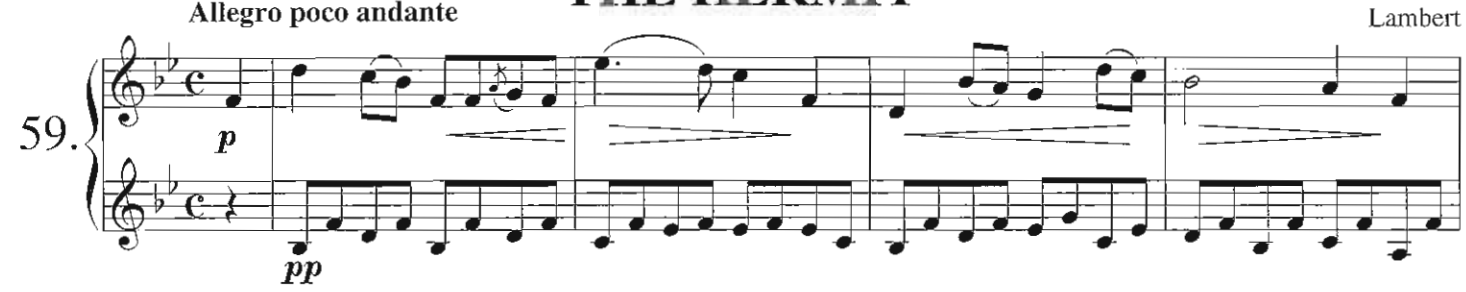


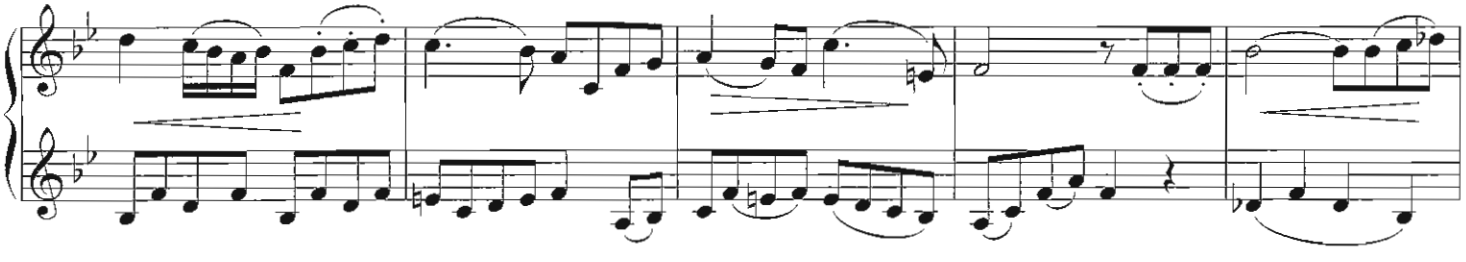


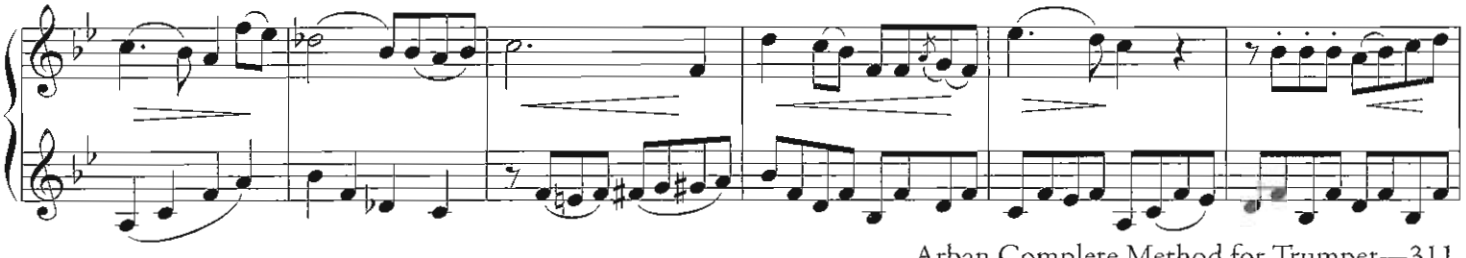


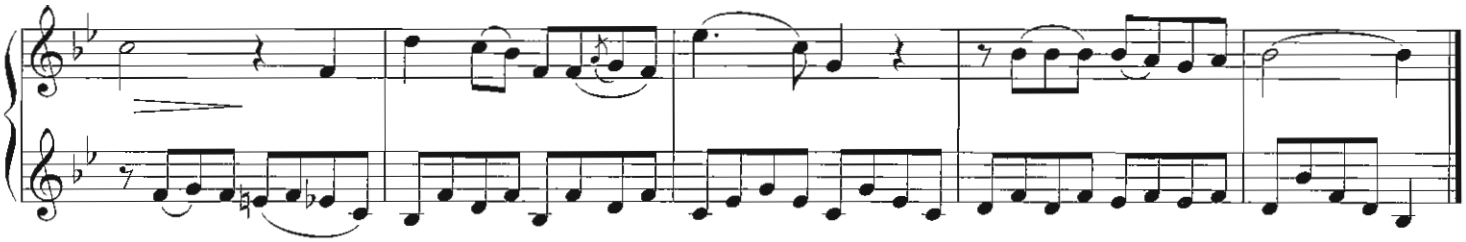
THE HERMIT

Lambert







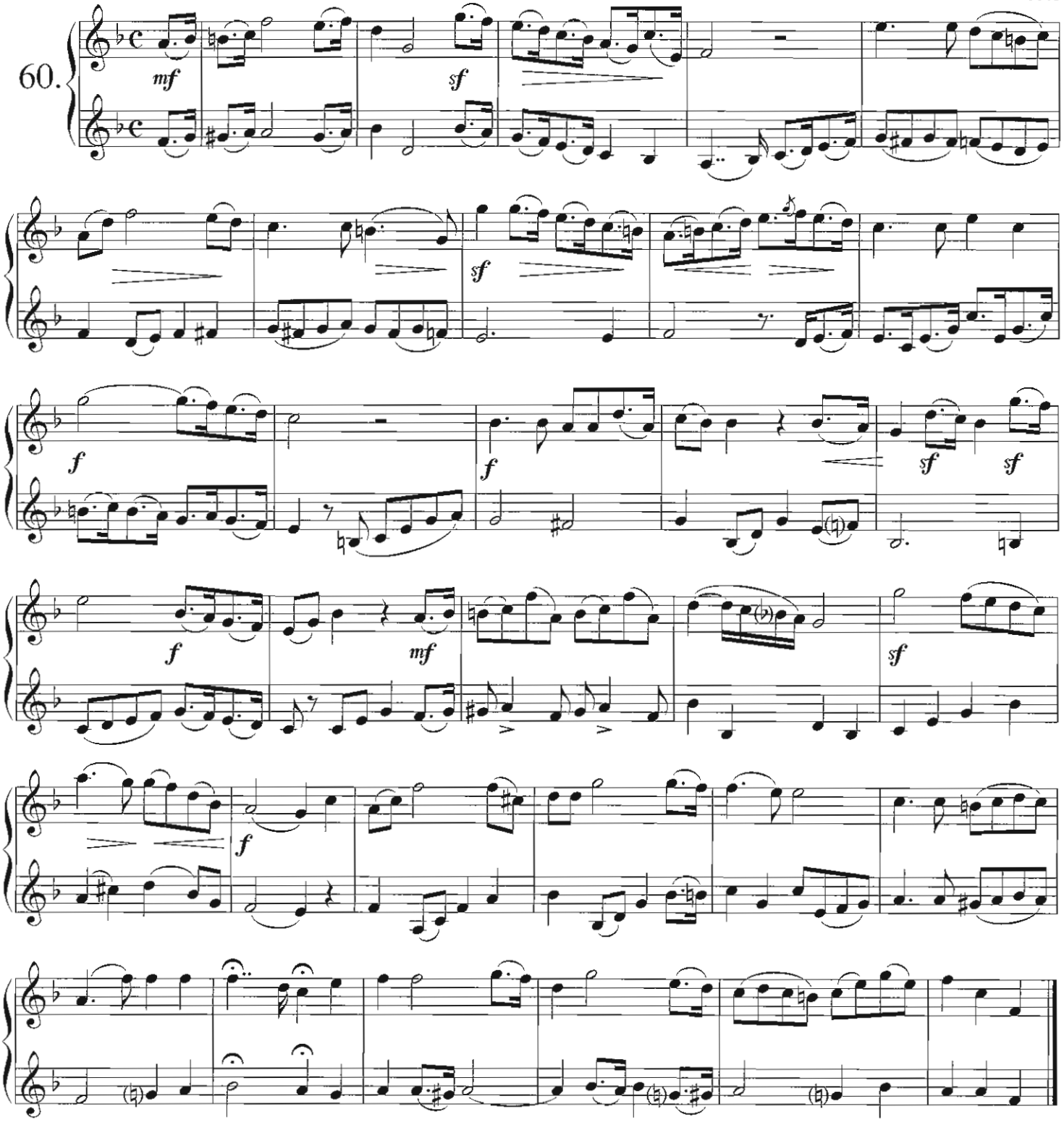


FREISCHÜTZ

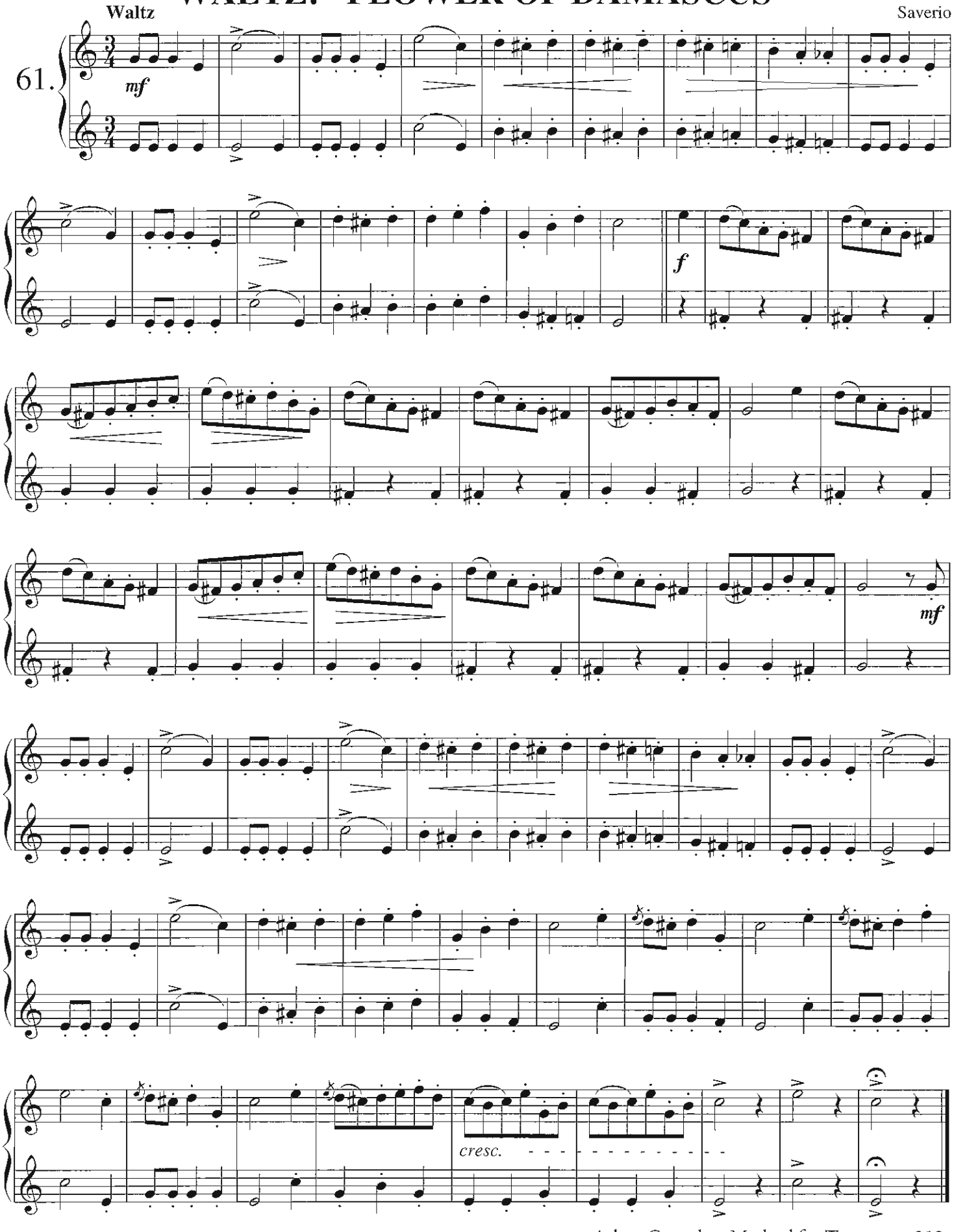
Poco andantino

Weber

60.



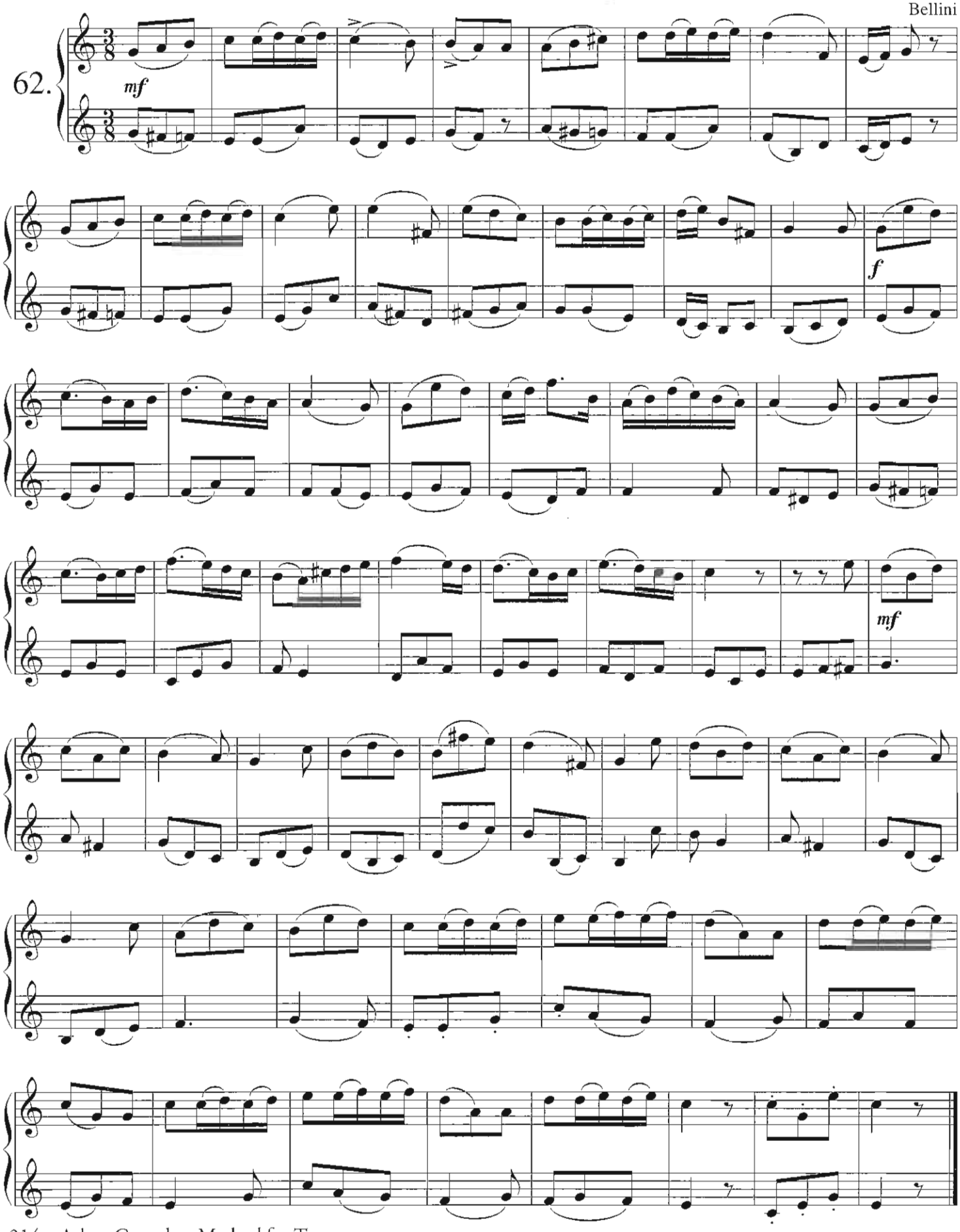
WALTZ: "FLOWER OF DAMASCUS"



WALTZ FROM "PURITANI"

Bellini

62.

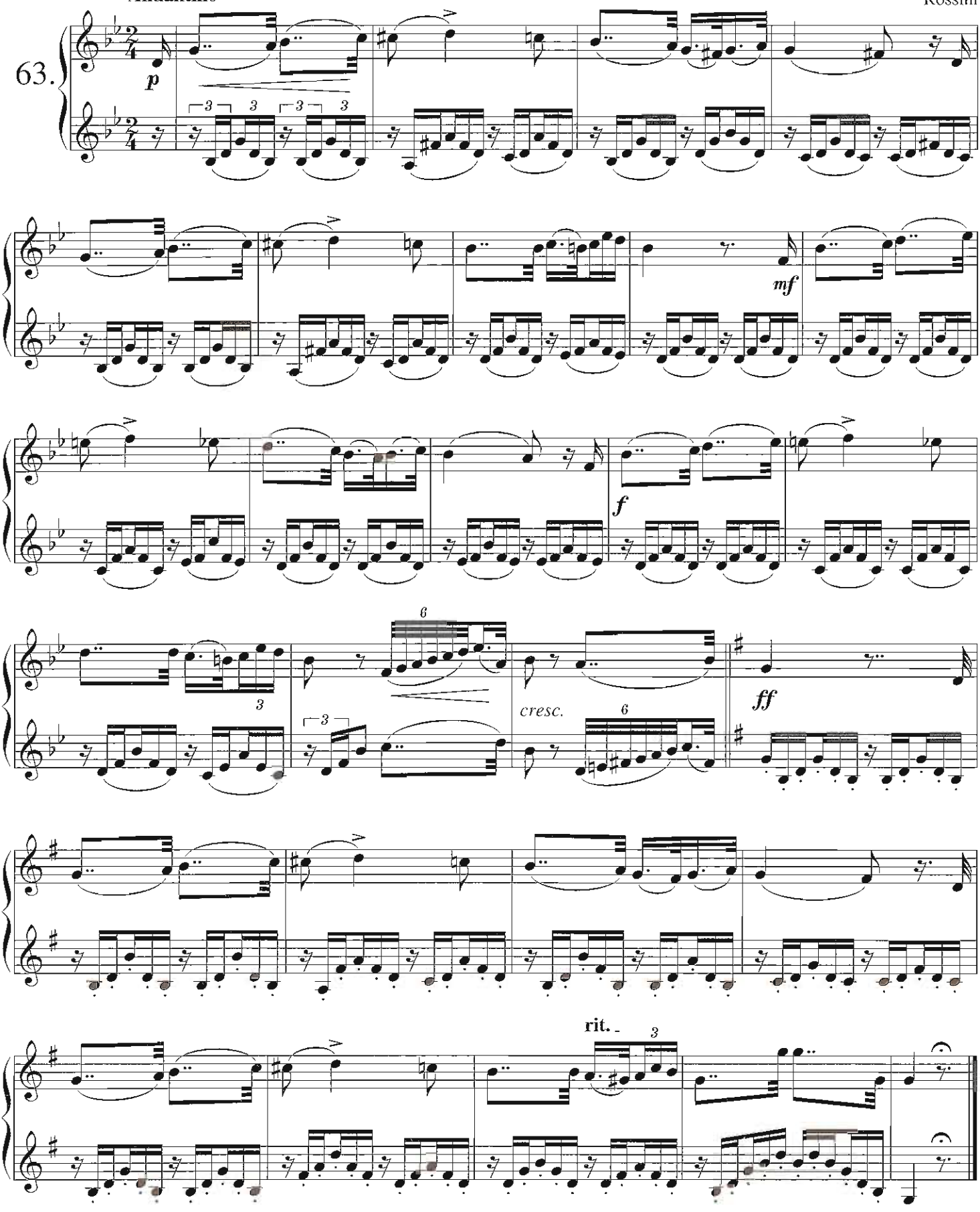


PRAYER FROM "MOSES"

Andantino

Rossini

63.



SIEGE OF ROCHELLE

Moderato

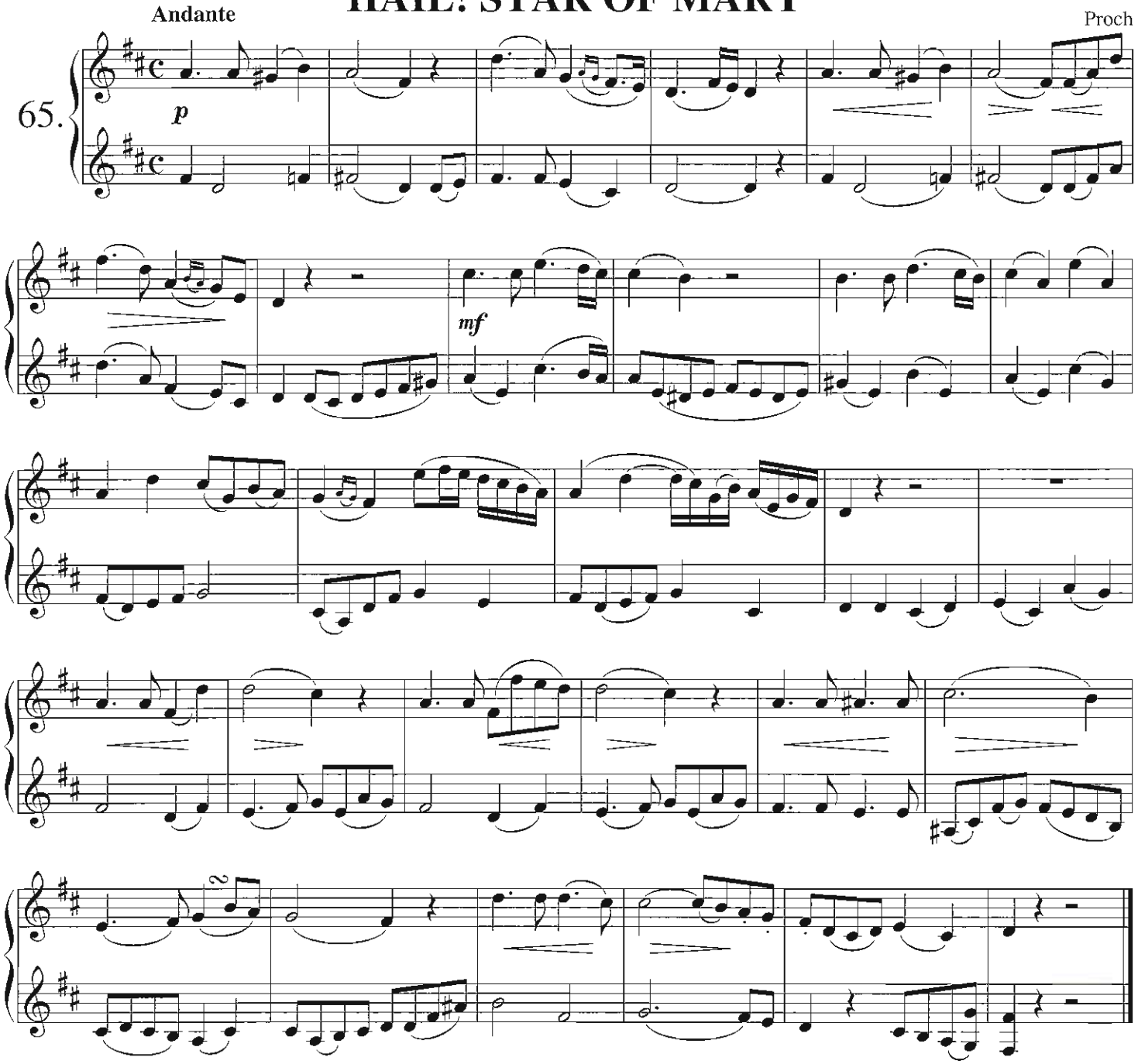
Balfe

64.

ff *dolce* *p* *f* *p* *ff*

rall. Più mosso

HAIL! STAR OF MARY

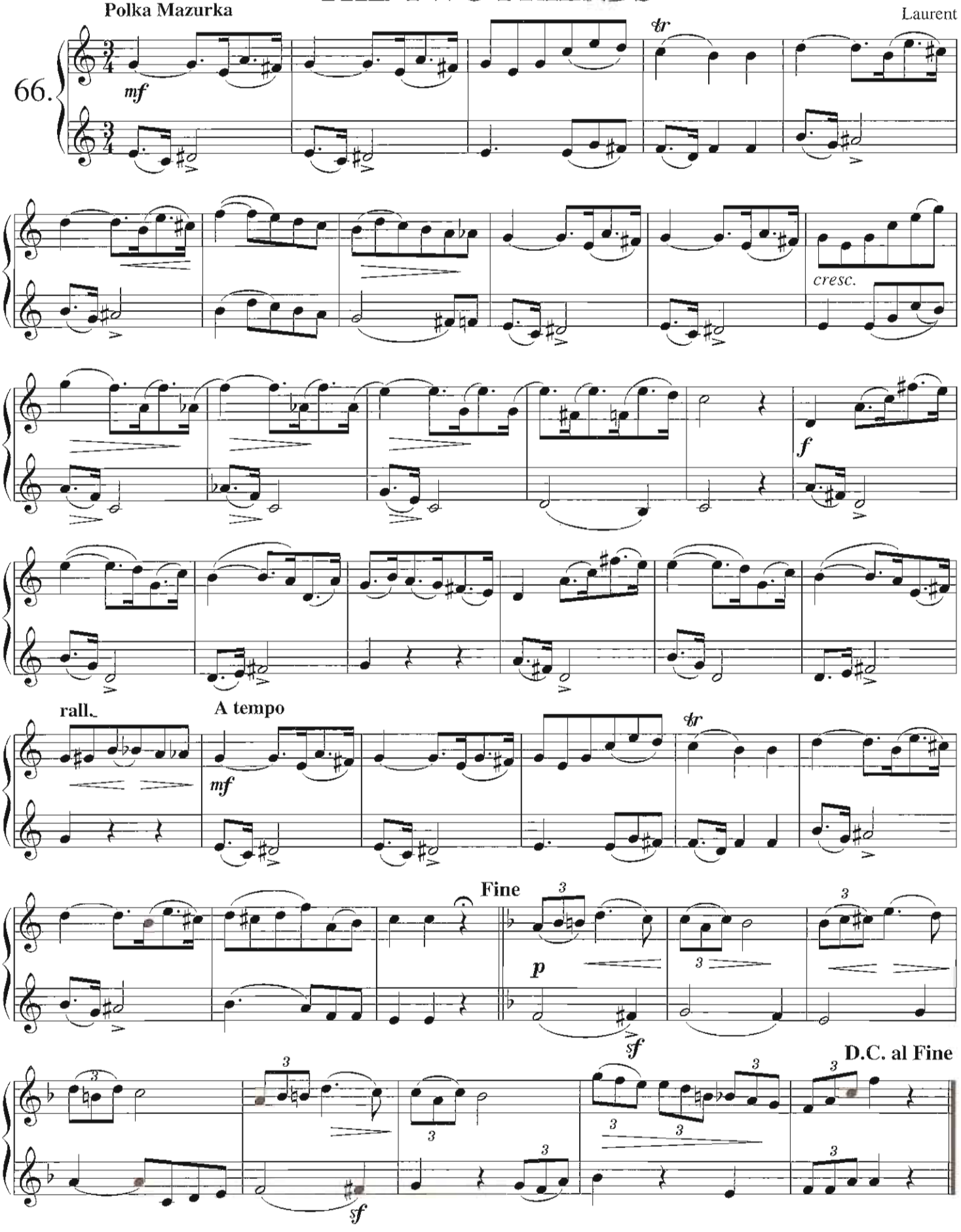


THE TWO FRIENDS

Polka Mazurka

Laurent

66.

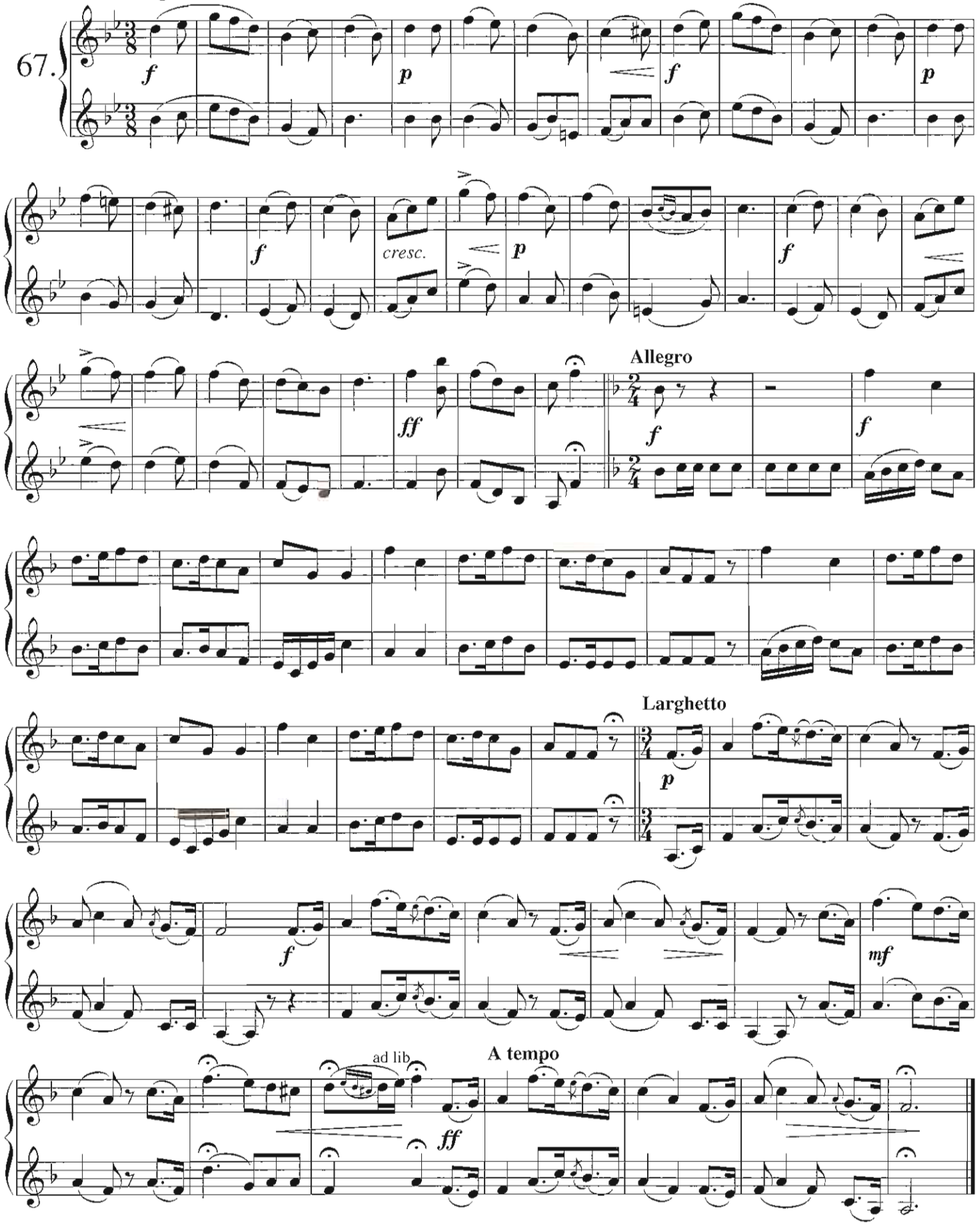


MARTHA

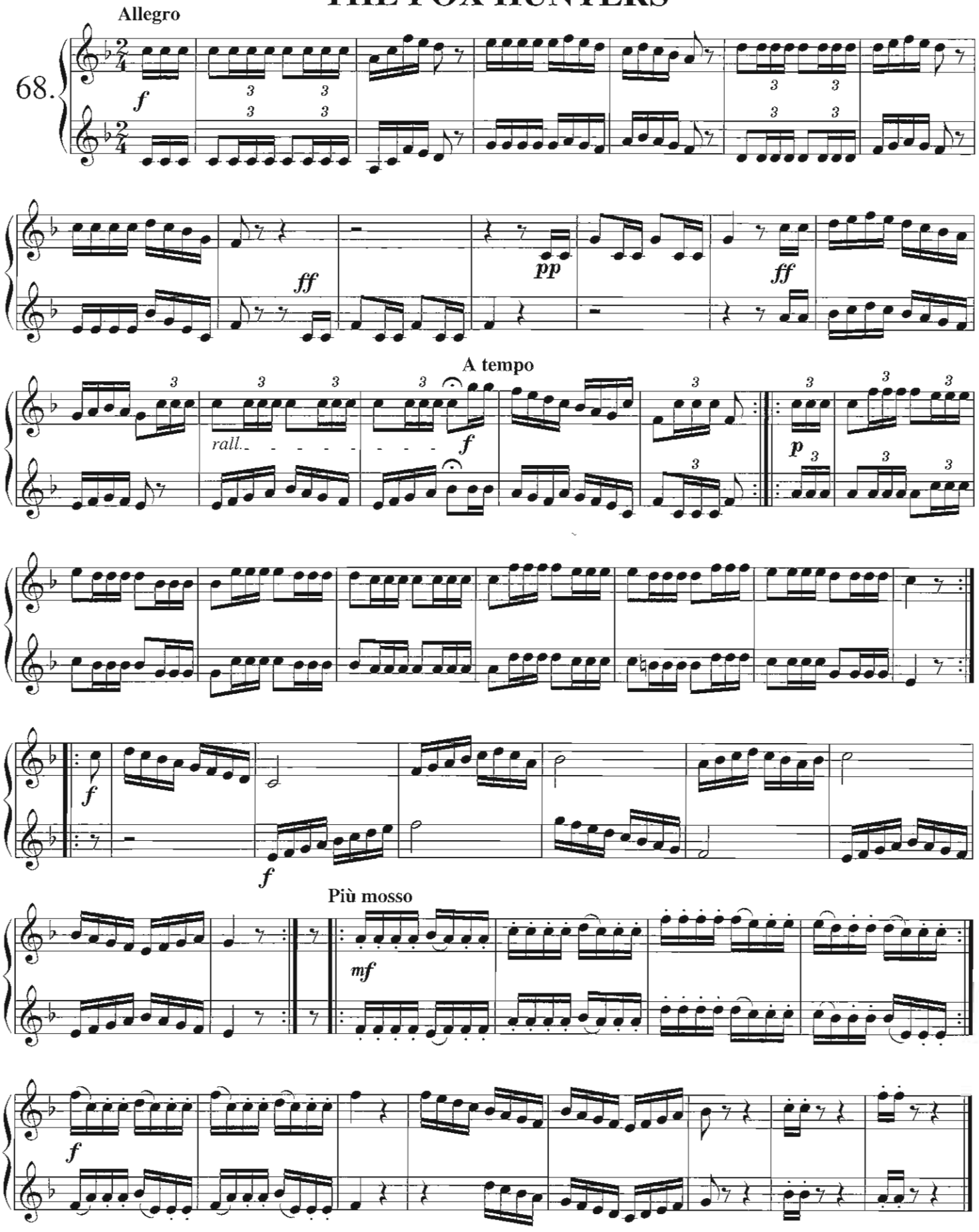
Larghetto

Flotow

67.



THE FOX HUNTERS



The following fourteen studies have been specifically written to provide the student with suitable material with which to test his powers of endurance. In taking up these studies, he will doubtless be fatigued, especially at the outset, by those numbers requiring an unusual length of breath. However, through careful study and experience he will learn to overcome the difficulties and will acquire the resources which will enable him to master this particular phase of playing with ease. As a means to this end, attention is drawn to *cantabile* passages in particular, which should be played with the utmost expression, yet at the same time with as much modified tone as possible. On the cornet—as with the voice—clear tones may be obtained by widening the lips and veiled tones by contracting them. This happy circumstance allows the performer an opportunity to rest while still continuing to play, and at the same time enables him to introduce effective contrasts into the execution. It should be noted that by little artifices of this kind, and by skillfully conserving his resources, the player will reach the end of the longest and most fatiguing *morceau*, not only without difficulty, but even with a reserve of strength and power, which, when brought to bear on the final measures of a performance, never fails to impress an audience.

The twelve *grand morceaux* which conclude this book are the embodiment of the various instructions contained in this volume, and they will be found to contain all of the articulations, as well as all the difficulties, for which the solutions have already been given. They will also be found to contain melodies calculated to develop the taste of the student, and to render it as complete and as perfect as possible.

At this point my task as professor (using the written instead of the spoken word) will end. There are things which appear clear enough when stated verbally but which when written down on paper cause confusion, seem obscure, and even sometimes appear trivial.

There are other things of such an elevated and subtle nature that neither speech nor word can clearly explain them. They are felt, they are conceived, but they are not to be explained; and yet these things constitute the elevated style, the grand école, which it is my ambition to establish for the cornet, just as they already exist for singing and for the various kinds of other instruments.

Those of my readers who are ambitious and who want to attain this high level of perfection, should above all things, always try to hear good music well interpreted. They must seek out, among singers and instrumentalists, the most illustrious models, and by doing this purify their taste, develop their sentiments, and bring themselves as near as possible to that which is beautiful. Perhaps then the innate spark which may someday be destined to demonstrate their own talent will reveal itself and render them worthy of being, in their turn, cited and imitated in the future. — *J. B. Arban*

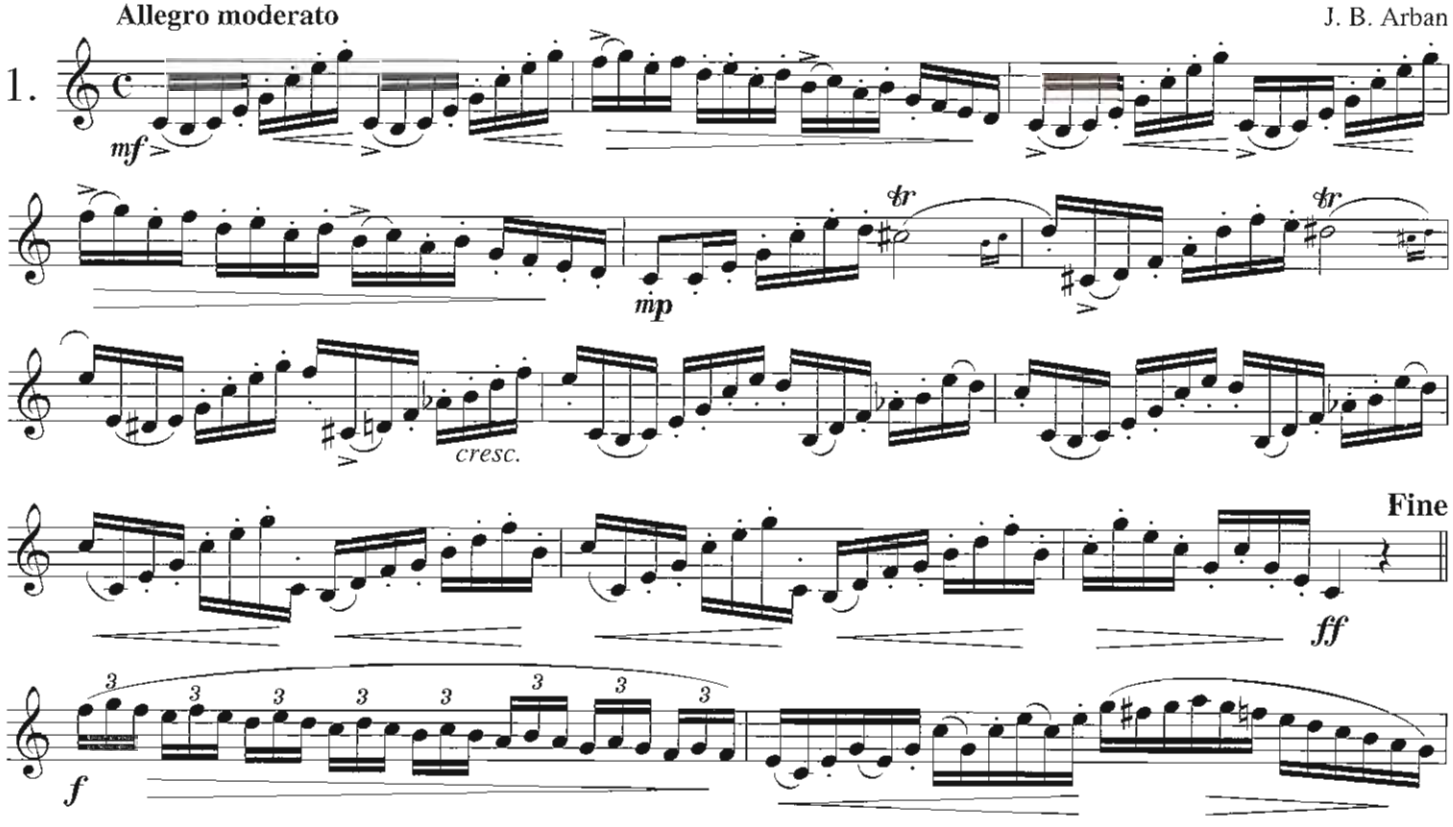
14 Characteristic Studies

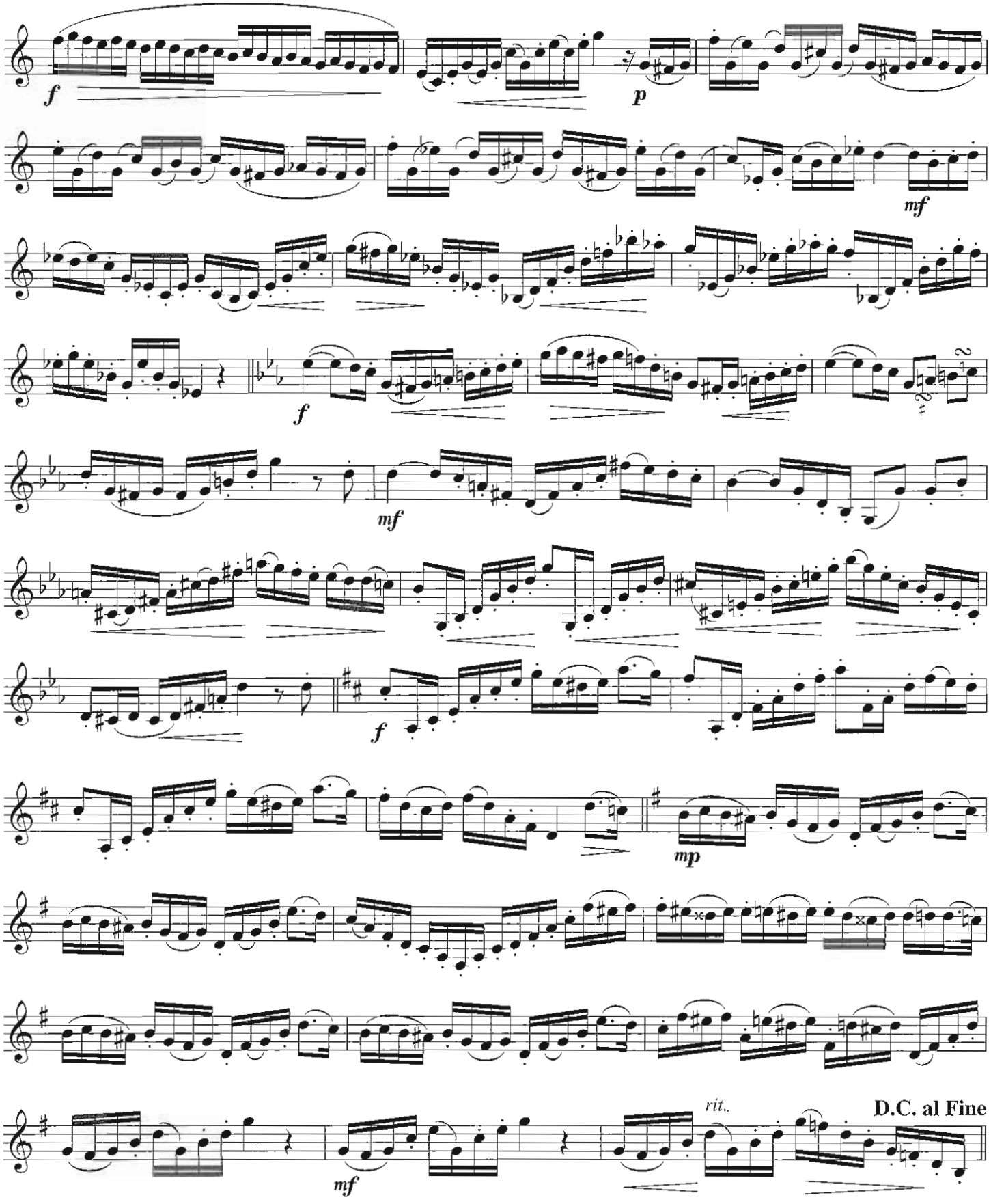
Arban's *14 Characteristic Studies* is a wonderful collection of music highlighting techniques featured throughout the *Method*. Etudes of this quality are lifetime studies. You should not expect to master them in a short period of time. On the other hand, the etudes are quite manageable and are written with great musical integrity. As is true of all masterful etude collections, these pieces can be visited and revisited to learn and rejuvenate technique and musical performance practices. Note how much you improve over time and how the studies eventually become easier to perform well.

Even though the *14 Characteristic Studies* are technically demanding, always keep musicality, beauty of sound and phrasing as the top priorities. Remember, it is OK to stop and rest in the middle of a study. Learning to pace yourself throughout long etudes is an acquired technique. — *A. Vizzutti*

Characteristic Study 1

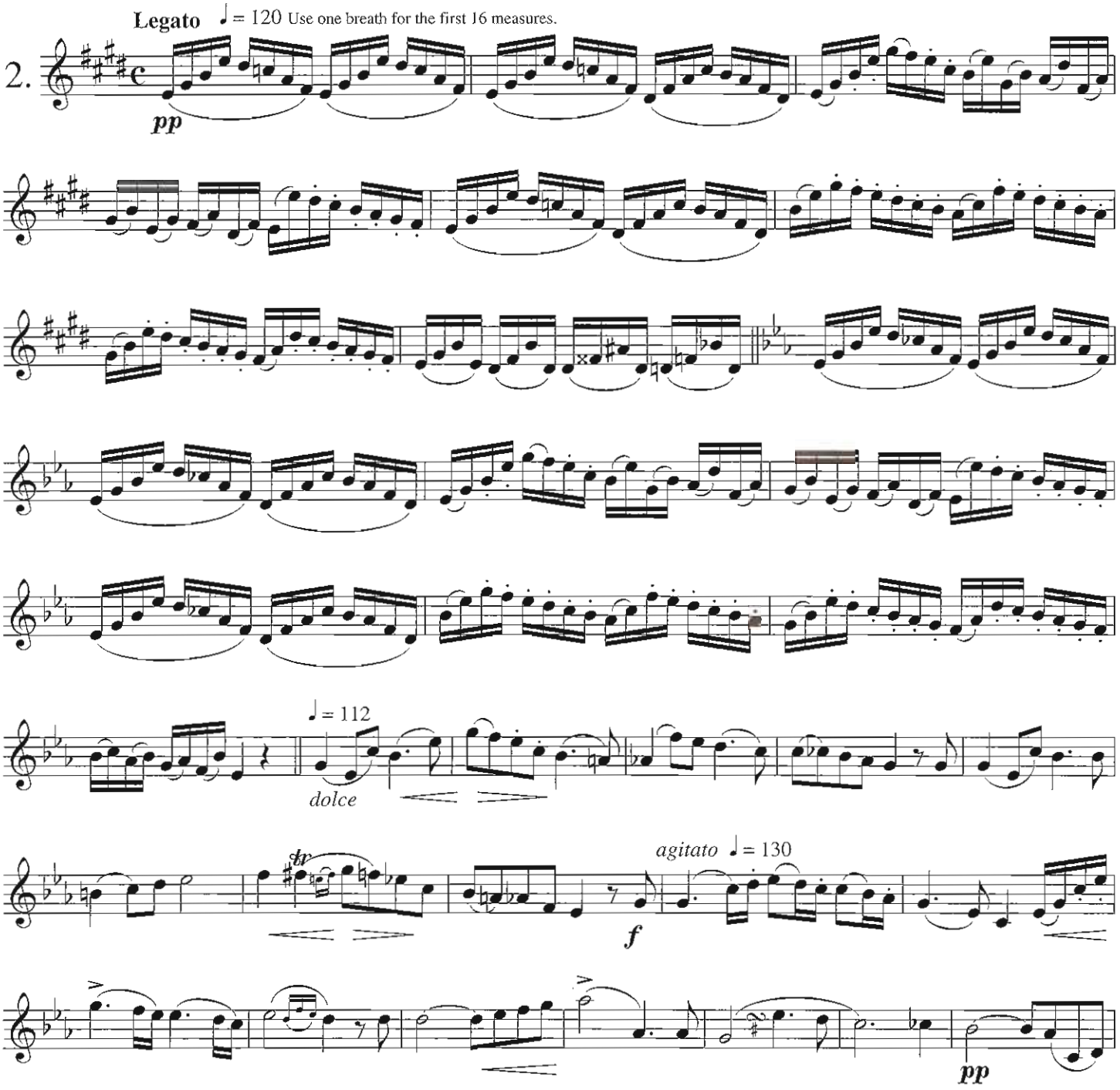
Arban took care to indicate the importance of the first note of this piece and the subsequent two beat groupings by placing the only accents in the piece there. It is essential to achieve a good confident start physically and musically and to apply this idea at the beginning of every phrase. Interpret the accent as a clear solid sounding first note as opposed to a heavy tongue attack. Use small crescendos on each ascending arpeggio or scale to more easily execute the musical line.

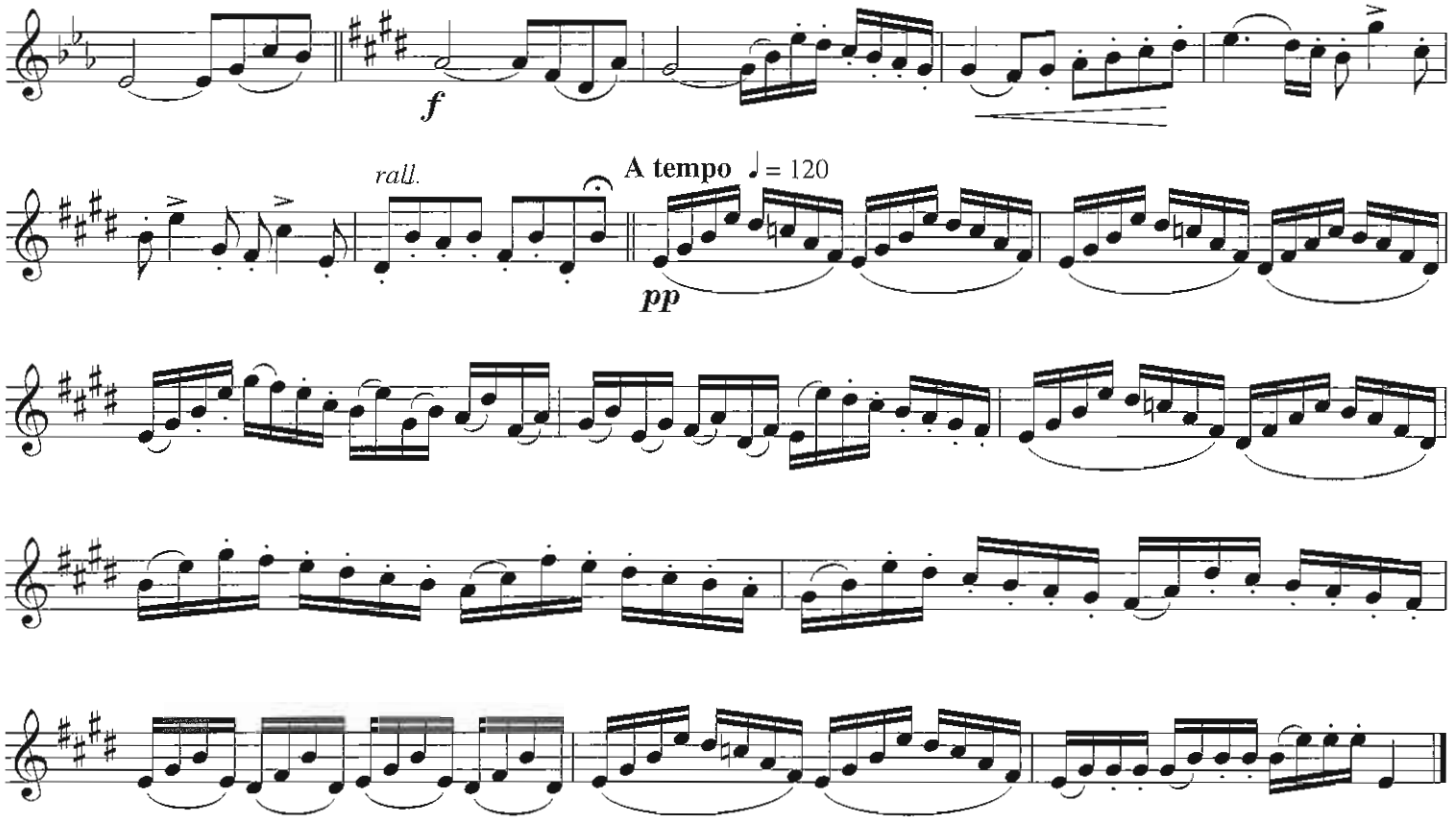



f
p
mf
f
mf
f
mp
rit.
D.C. al Fine
mf

Characteristic Study 2

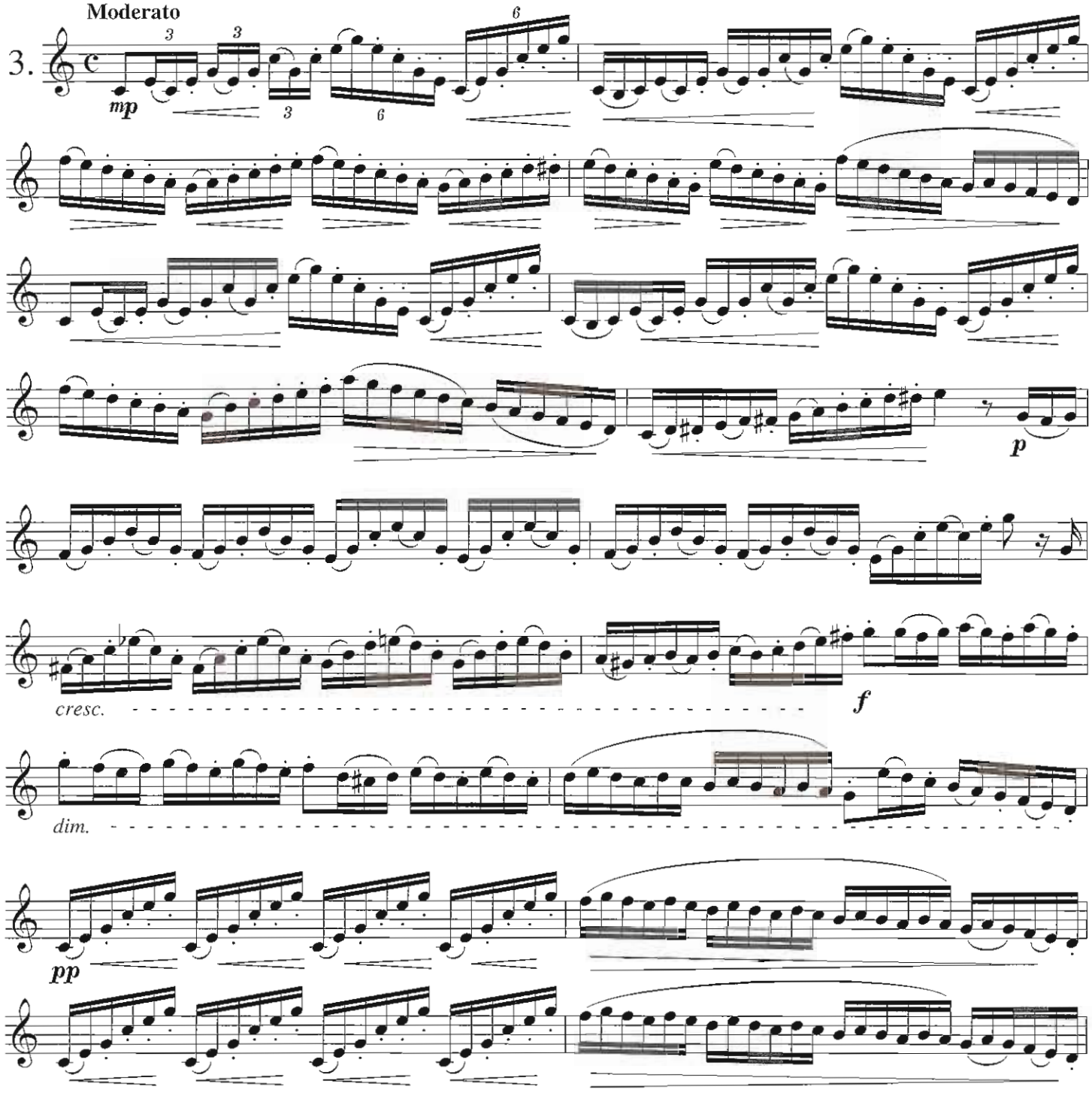
This study involves techniques similar to those in study #1 with the added challenge of performing smoothly and evenly in difficult keys. Use firm fingers to evenly articulate the rhythms. Perform the middle section of the study with expressive beauty.

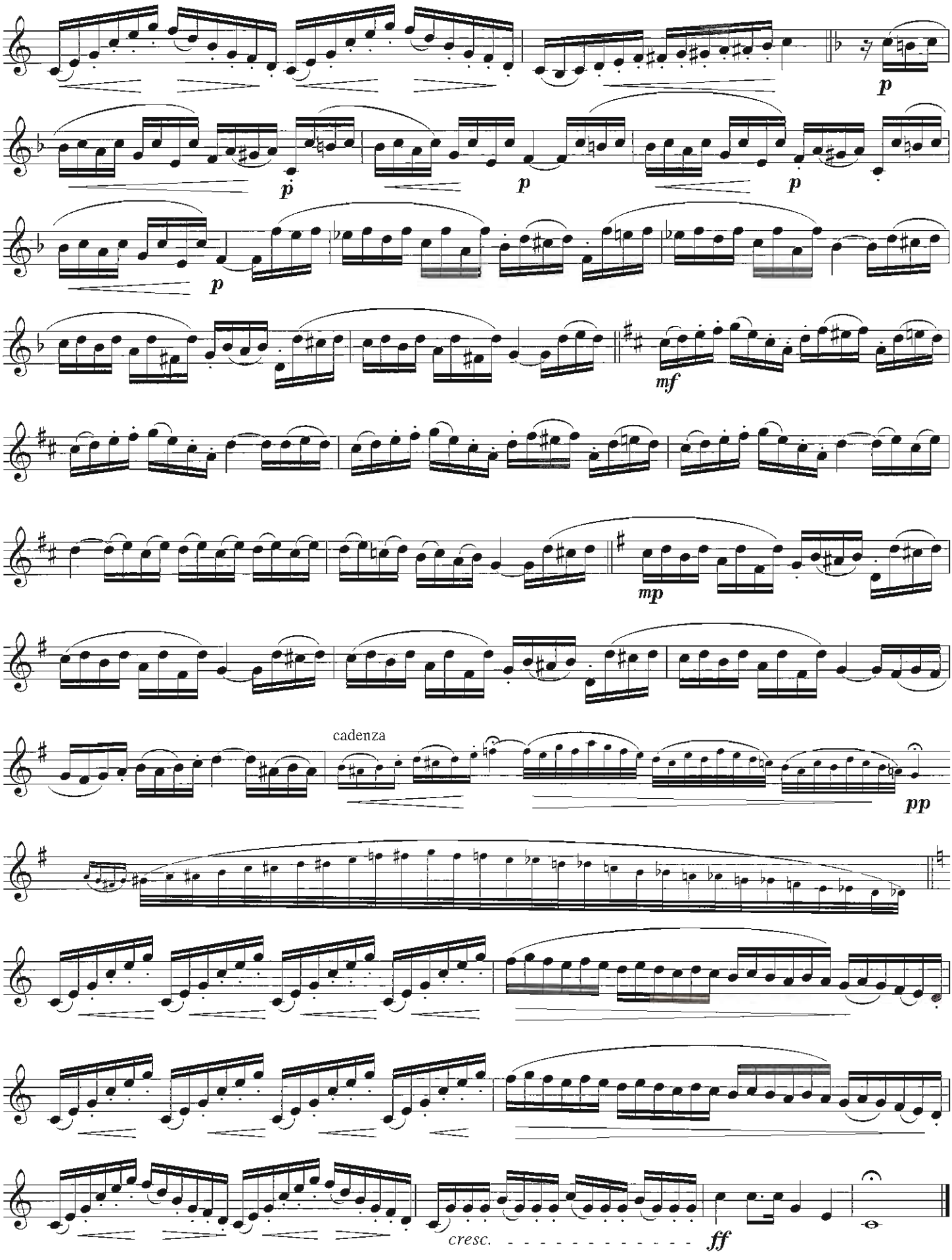



f
rall.
A tempo ♩= 120
pp

Characteristic Study 3

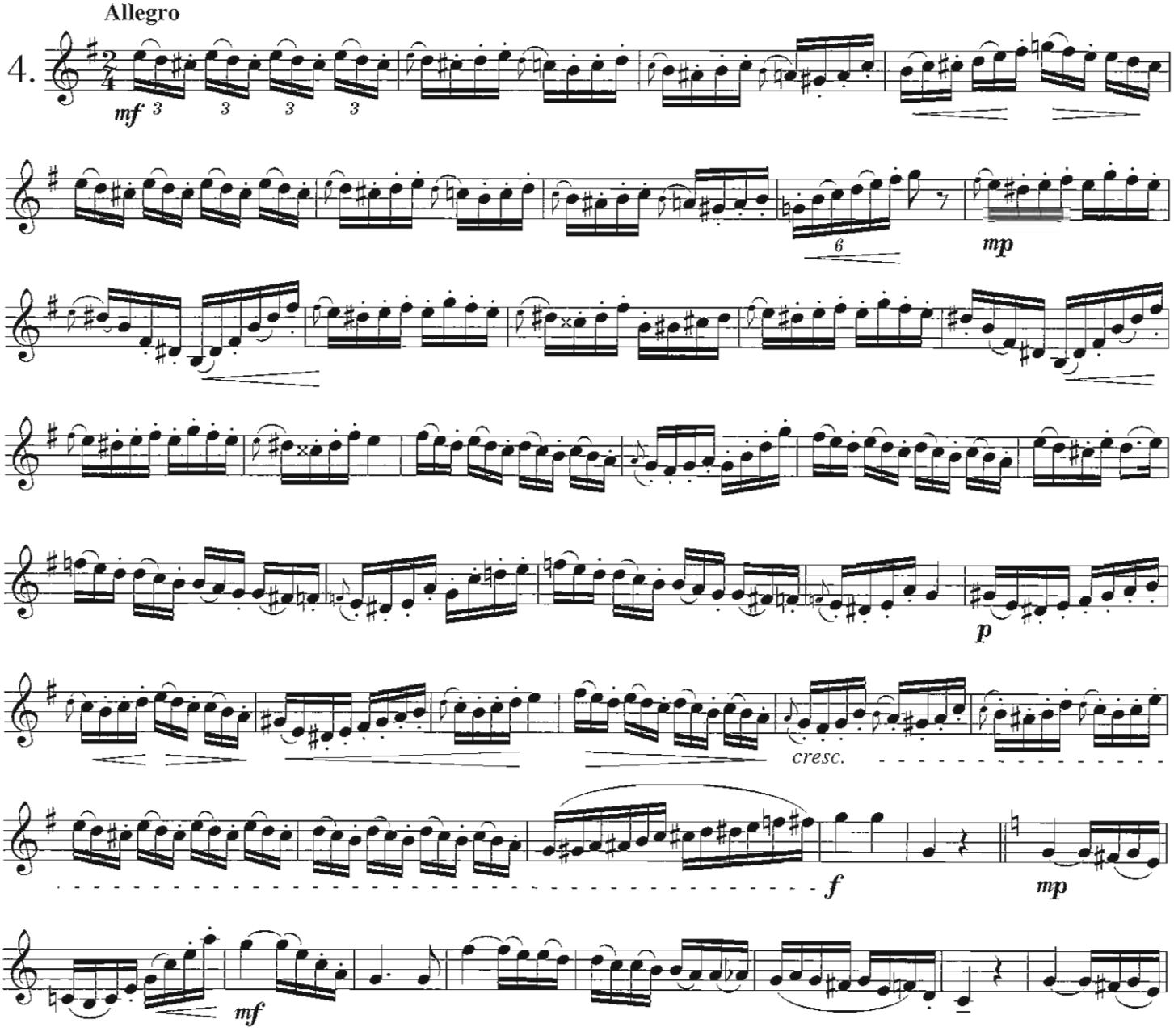
This study is marked Moderato. While it is fine and fun to play these studies at various tempos, study number three is not intended to be played extremely quickly. Follow the articulations accurately. Single tonguing should be sufficient for this etude although triple tonguing can be used in the first line if you play at a faster tempo. Take time on the cadenza. Little black notes don't have to be played as fast as possible. Lift your mouthpiece and take a big breath after the 'G' fermata in the middle of the piece in order to refresh your lip.

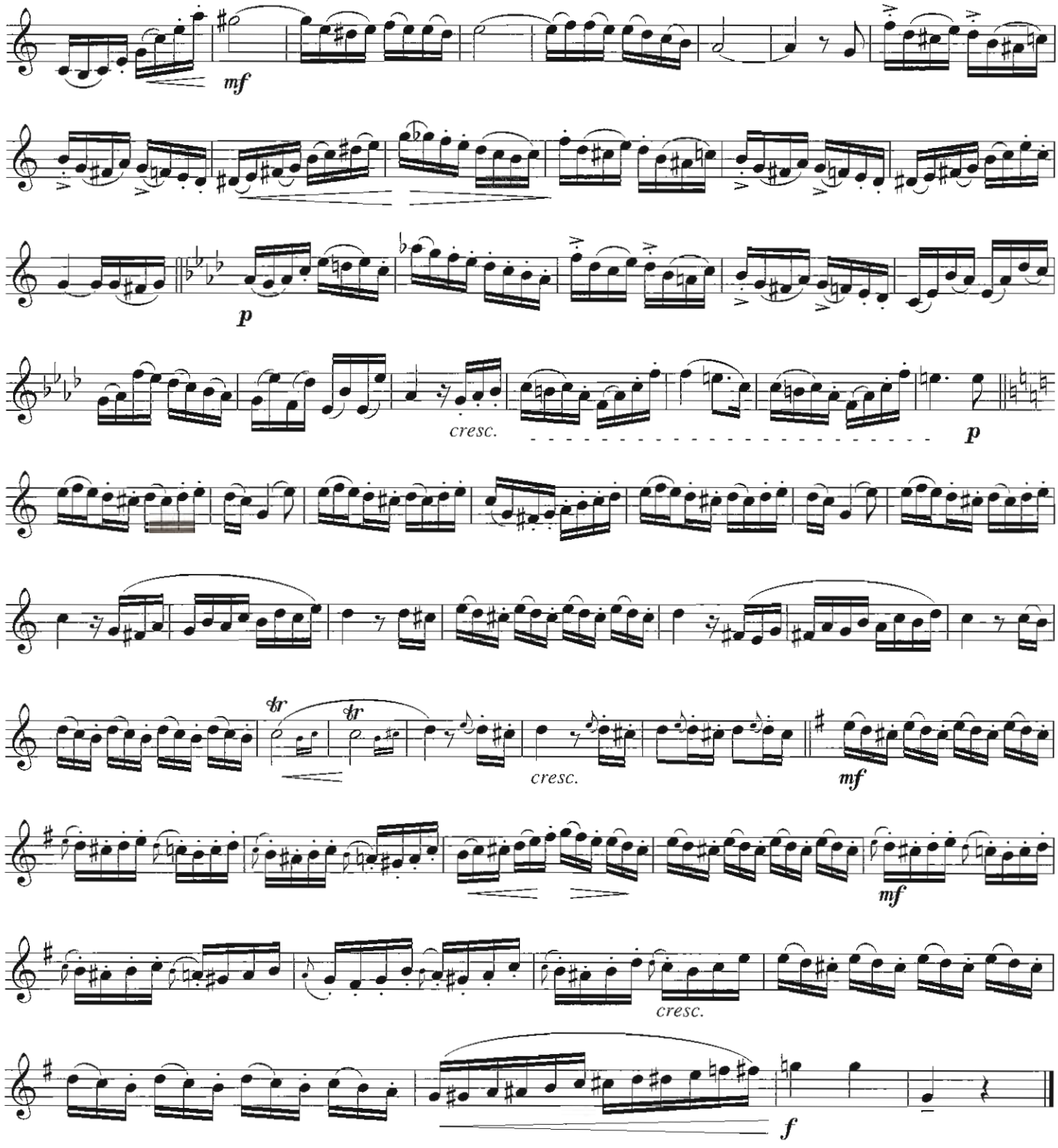



p
p
p
p
mf
mp
cadenza
pp
cresc.
ff

Characteristic Study 4

Study four moves a big step forward in regards to rhythmic complexity and marked articulations. The sound of the musical phrase in Arban's compositions is greatly affected by the marked articulations—they must be played accurately. Do not be overly concerned about the staccato dots. Think of them as a style marking indicating light articulation rather than short notes. Be sure to learn—and perform strictly and accurately—the correct rhythmic note values and their relationship to each other, particularly triplet sixteenth notes versus duple sixteenth notes. Do not shorten the longer notes or rests. Even the short rests offer a chance to lift the mouthpiece and breathe—both are essential elements in endurance and pacing.

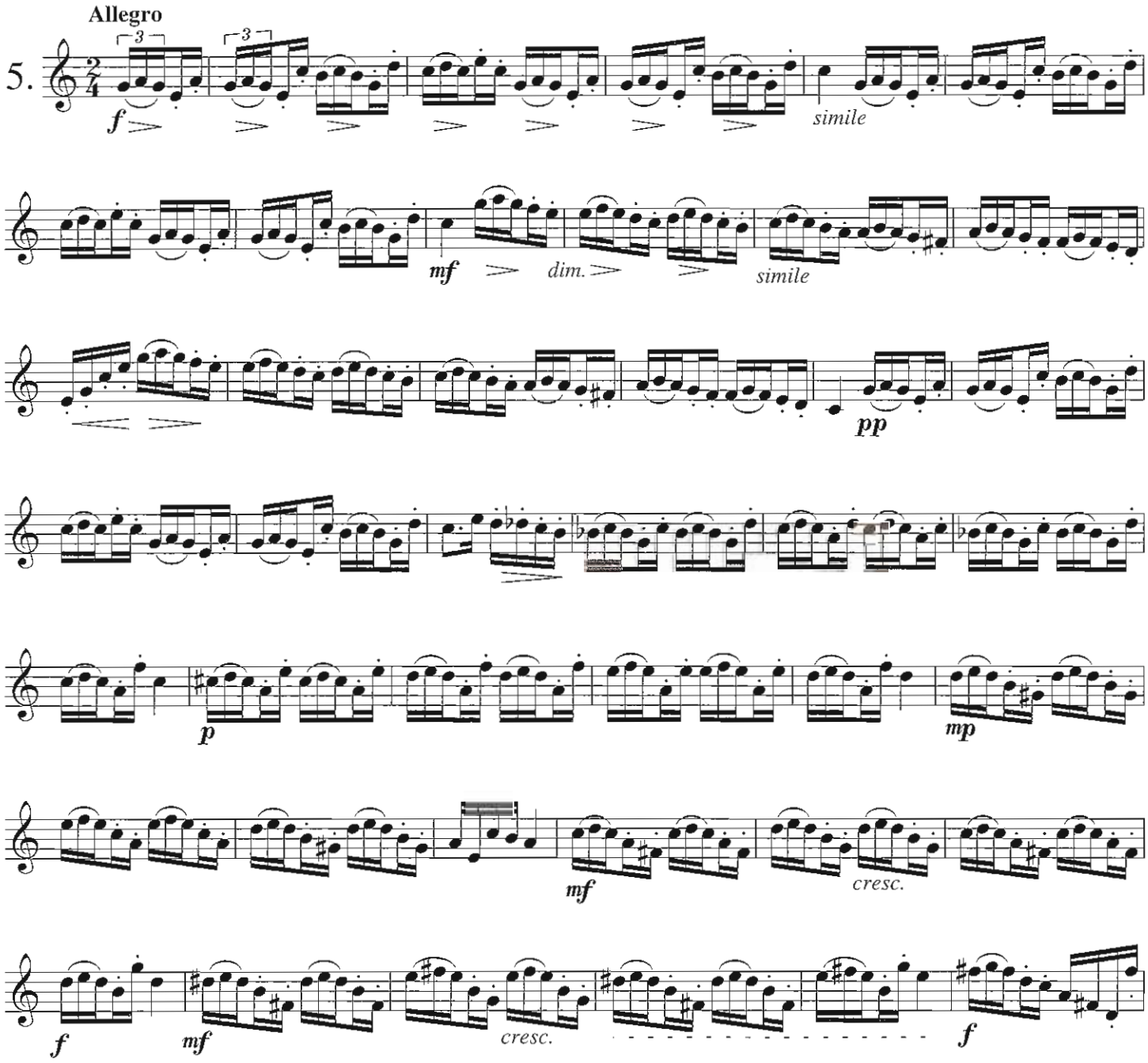


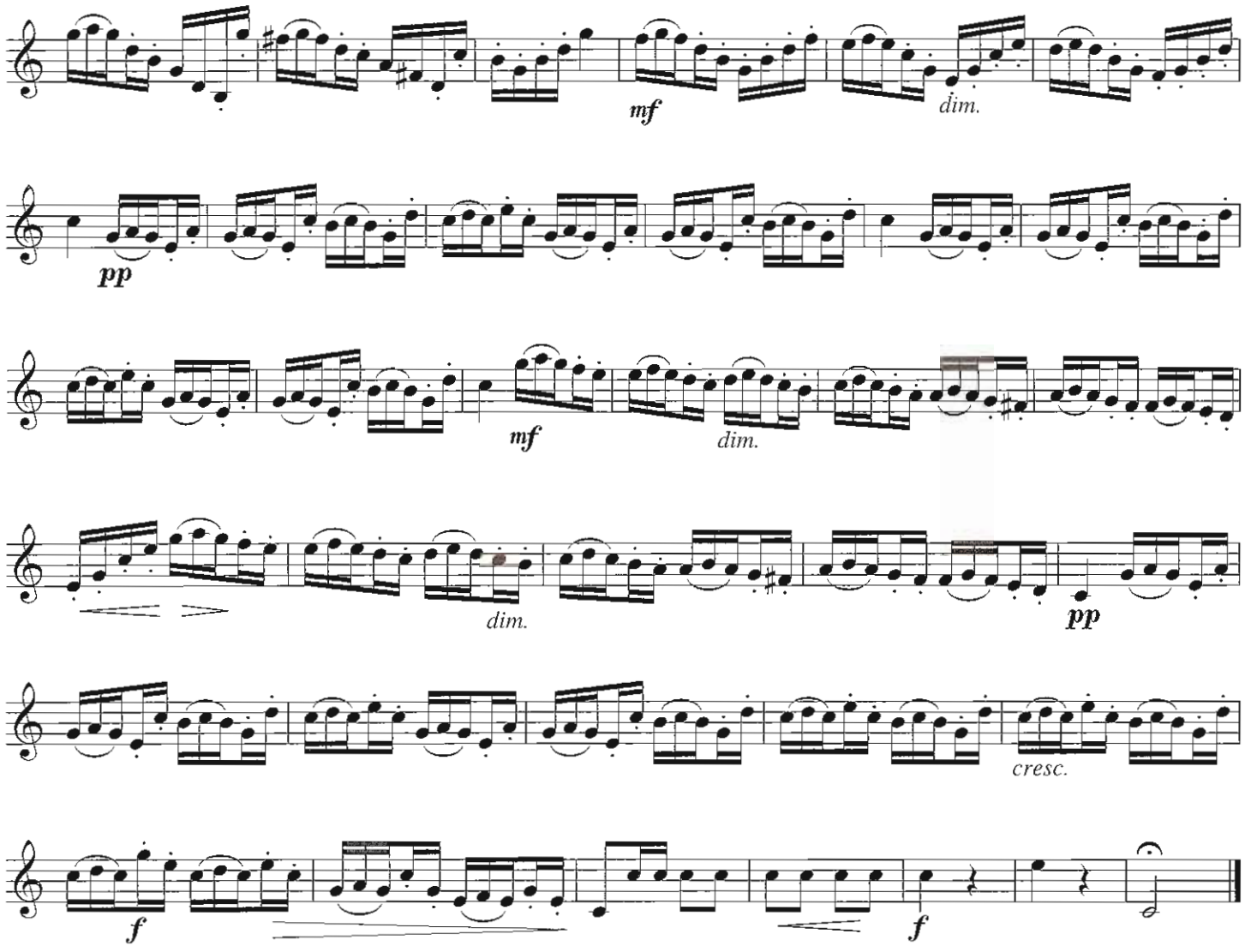

mf
p
cresc.
p
tr
tr
cresc.
mf
mf
cresc.
f

Characteristic Study 5

Perform the rhythms of this etude accurately. Treat the staccato dots as a style indication. Do not play the dotted rhythms staccato, just play them lightly.

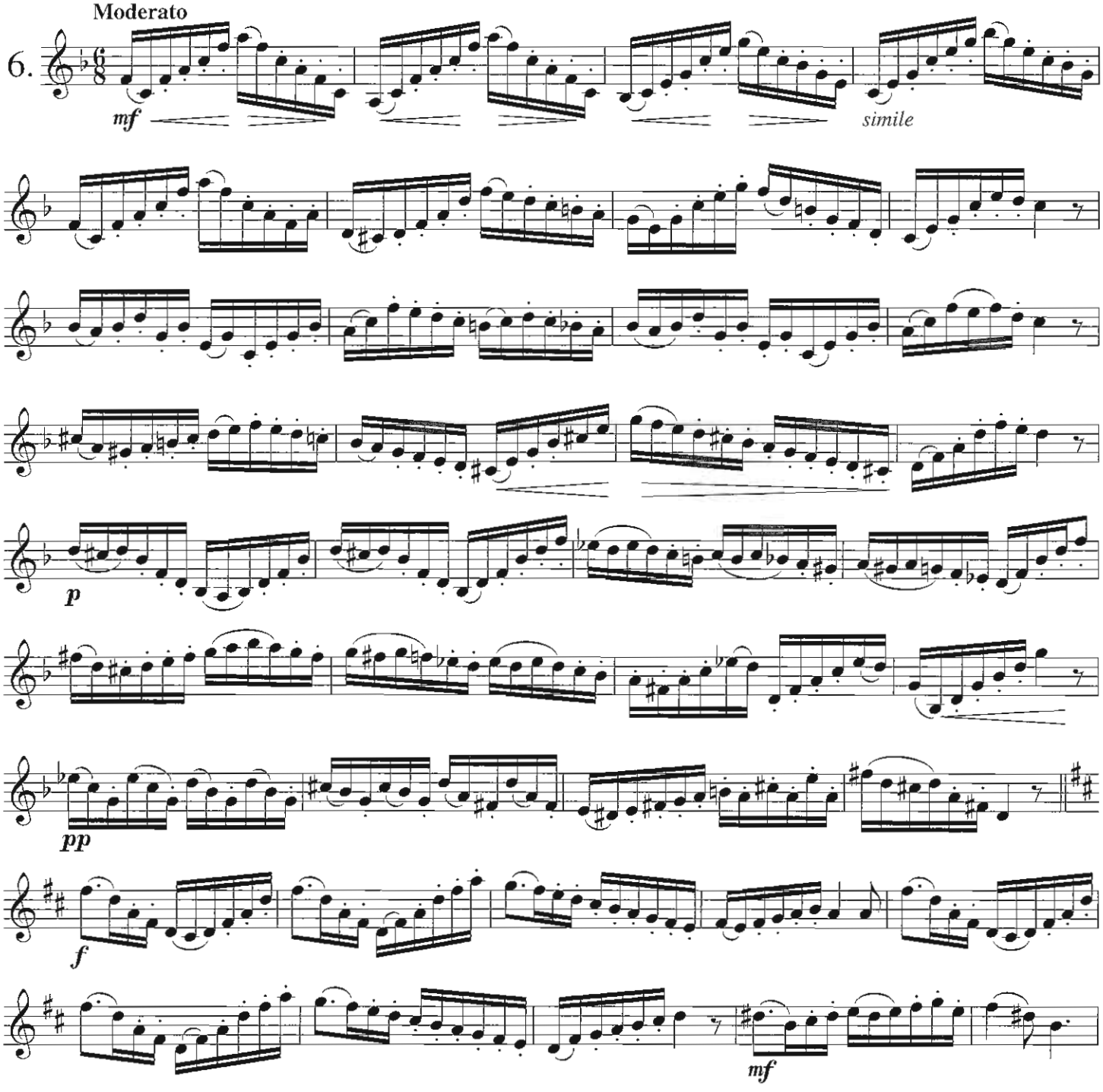
Notice the 'mini-decrescendos' placed throughout the study. These indicate a type of firm air pulse at the beginning of each beat rather then being tongue accented. In the context of steady air support, each beat should be played with a solid confident beginning triplet (normal tonguing). Imagine waves of air as opposed to starting and restarting the air with each figure. Be certain the 16th note triplet is spread evenly over the entire half beat and is not compressed.

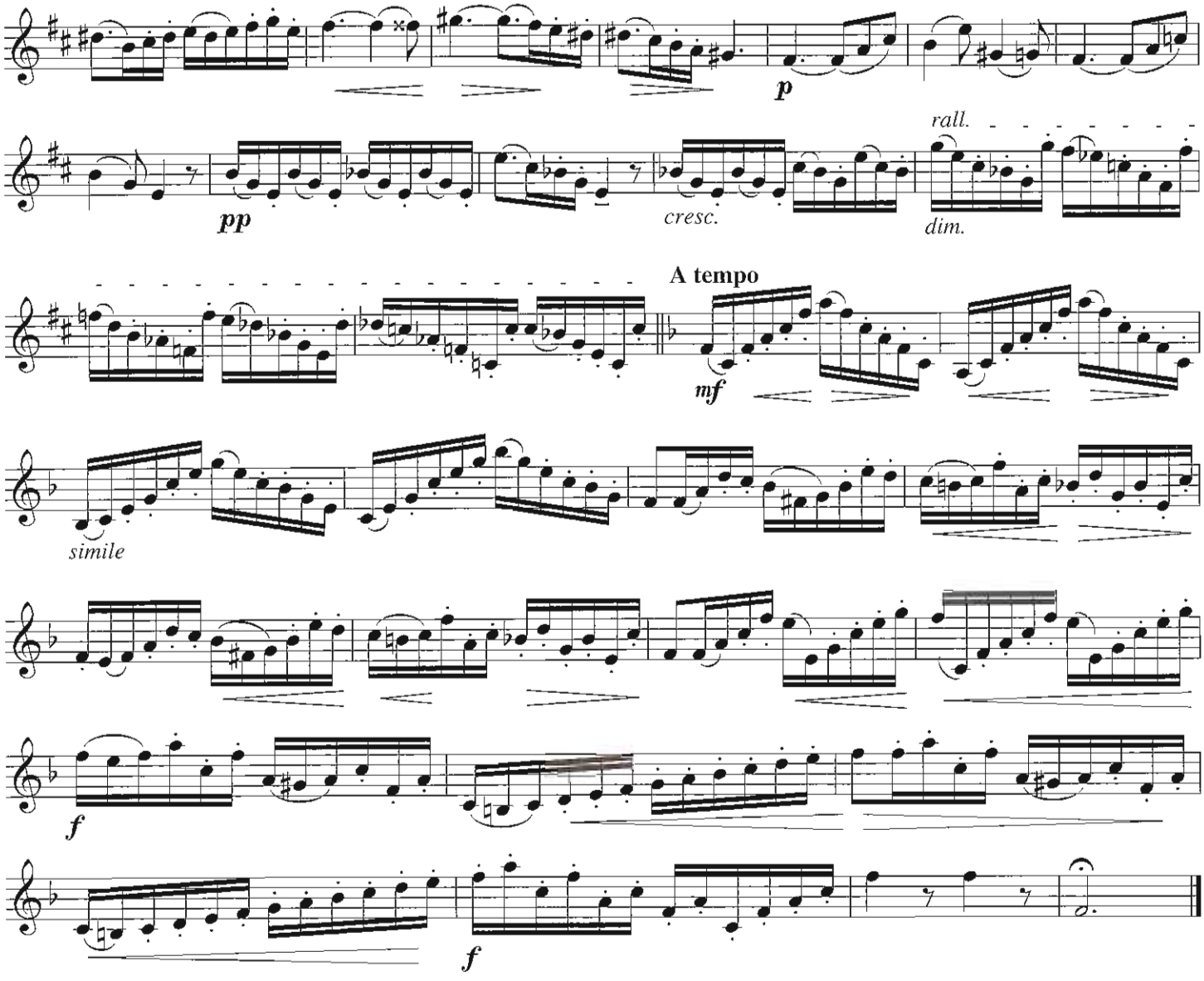



mf
dim.
pp
mf
dim.
dim.
pp
cresc.
f
f

Characteristic Study 6

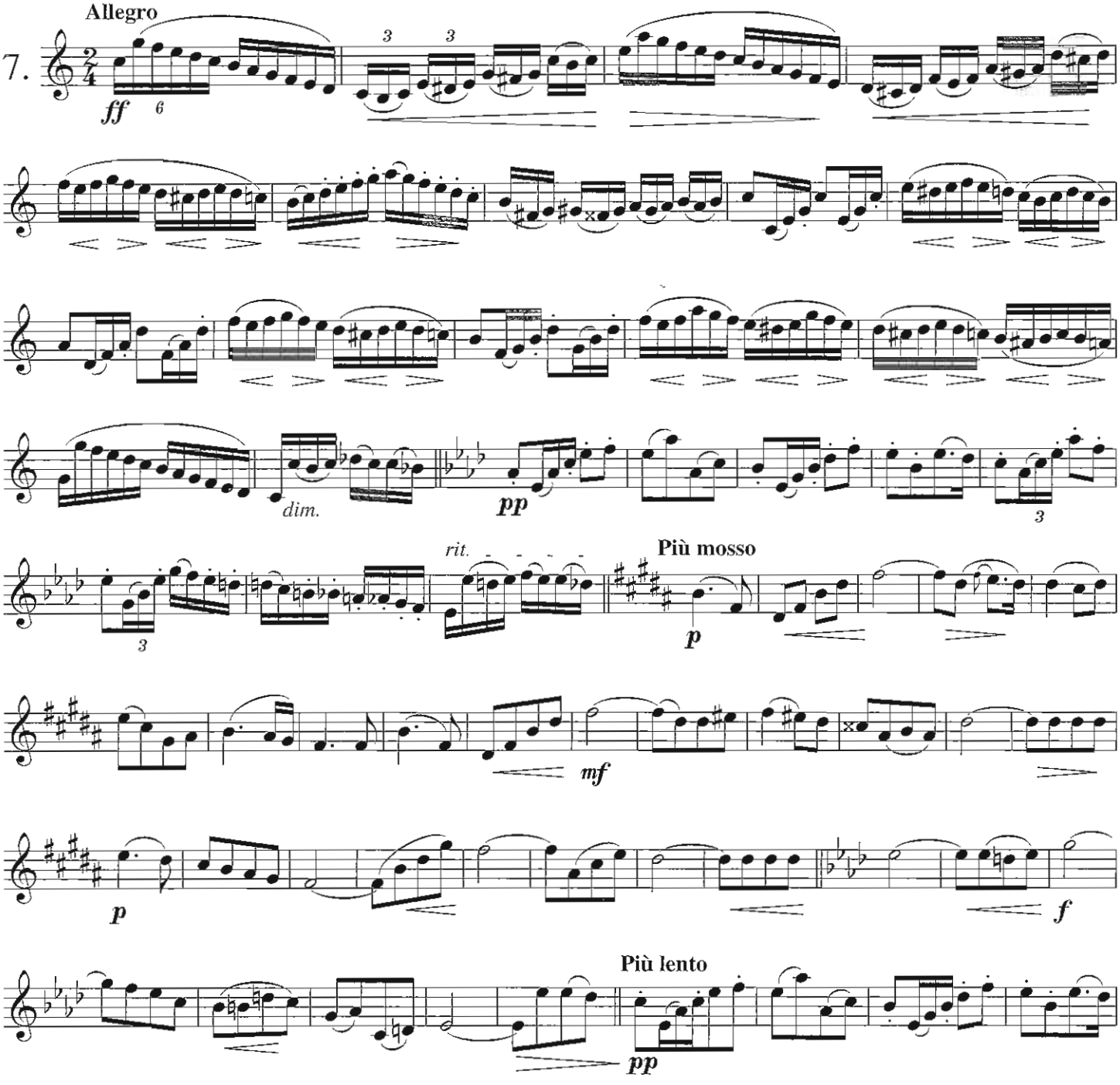
Within the context of a difficult key and time signature, study number six is very similar to study number one. Both studies use the same basic range and compositional format. Basic techniques such as steady and smooth airflow, firm fingering, applying crescendos to the ascending line, controlling the tempo, and using accurate articulations along with general musicality remain the essence of a successful performance.

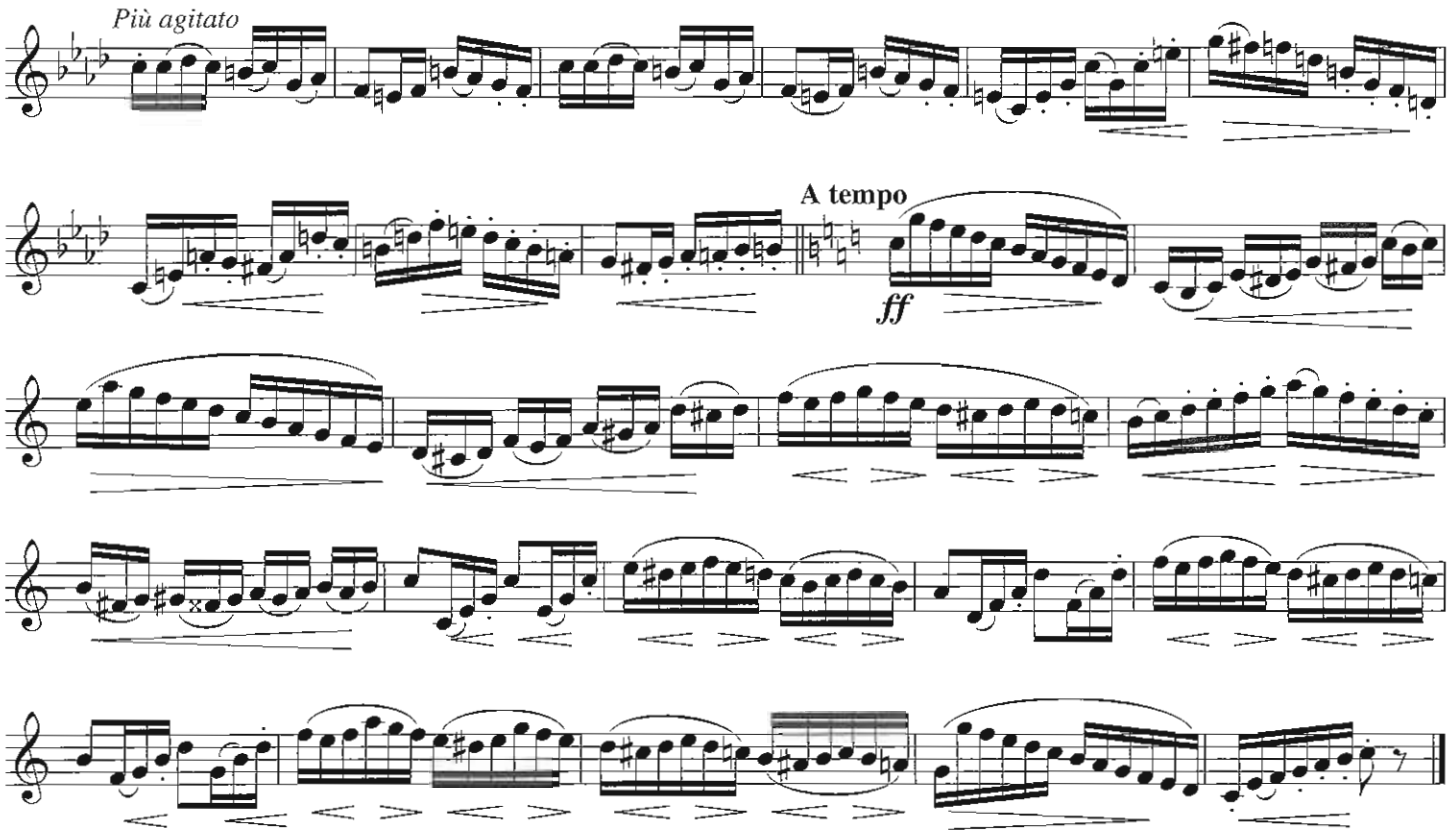



p
pp
cresc.
rall.
dim.
A tempo
mf
simile
f
f

Characteristic Study 7

In study seven we see a short foray into the key of 'B' as well as 'A♭' and 'C'. It is the only Characteristic Study to begin with a long scale downward rather than an ascending or static figure. This is a subtle challenge to trumpet players because we often make mistakes moving downward as we relax the embouchure and air support in order to sound the lower notes. Endeavor to perform the opening four measures perfectly. Fingering and key challenges not withstanding, the flow of the entire etude can be mastered by conquering the first seven measures.

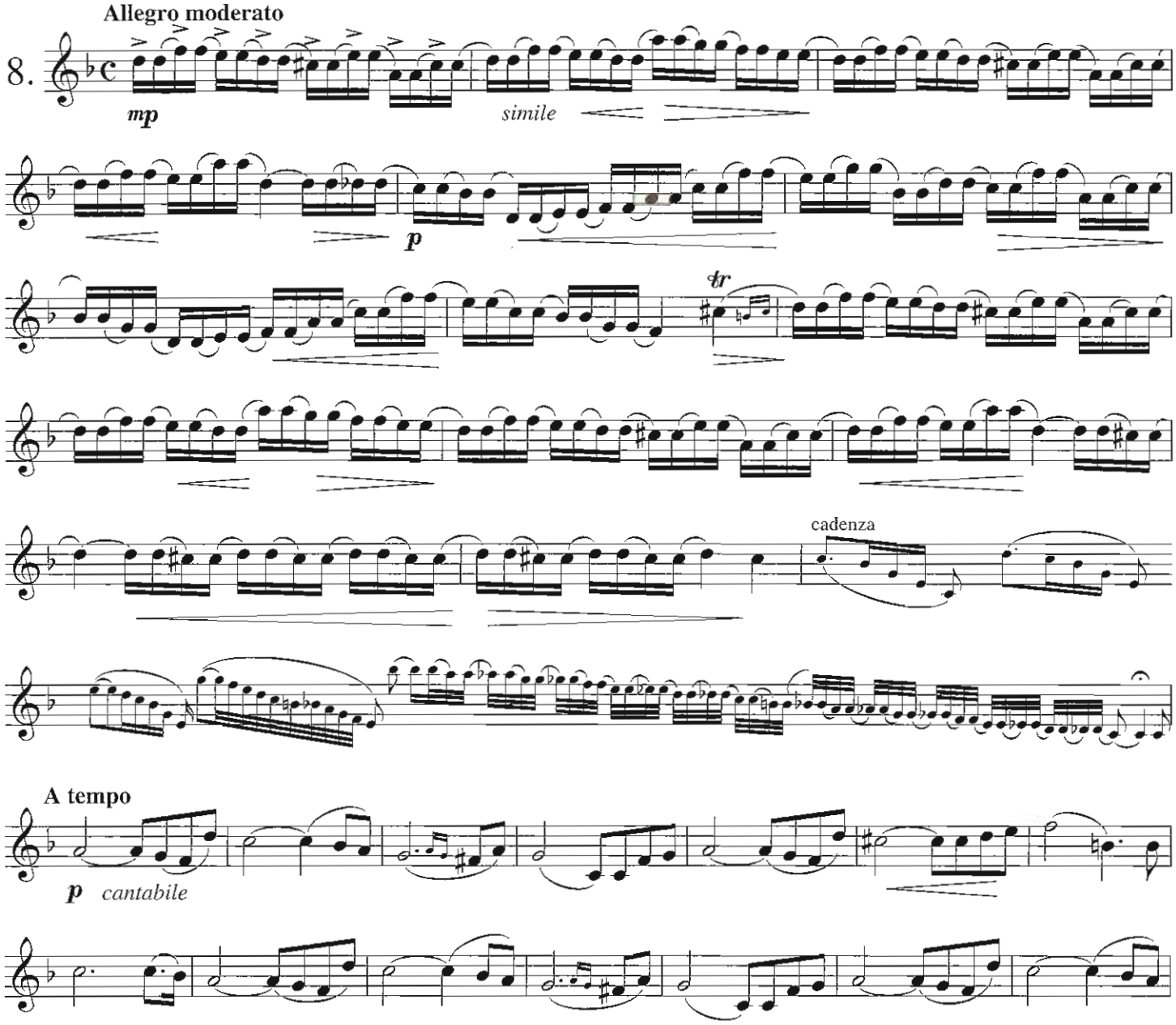


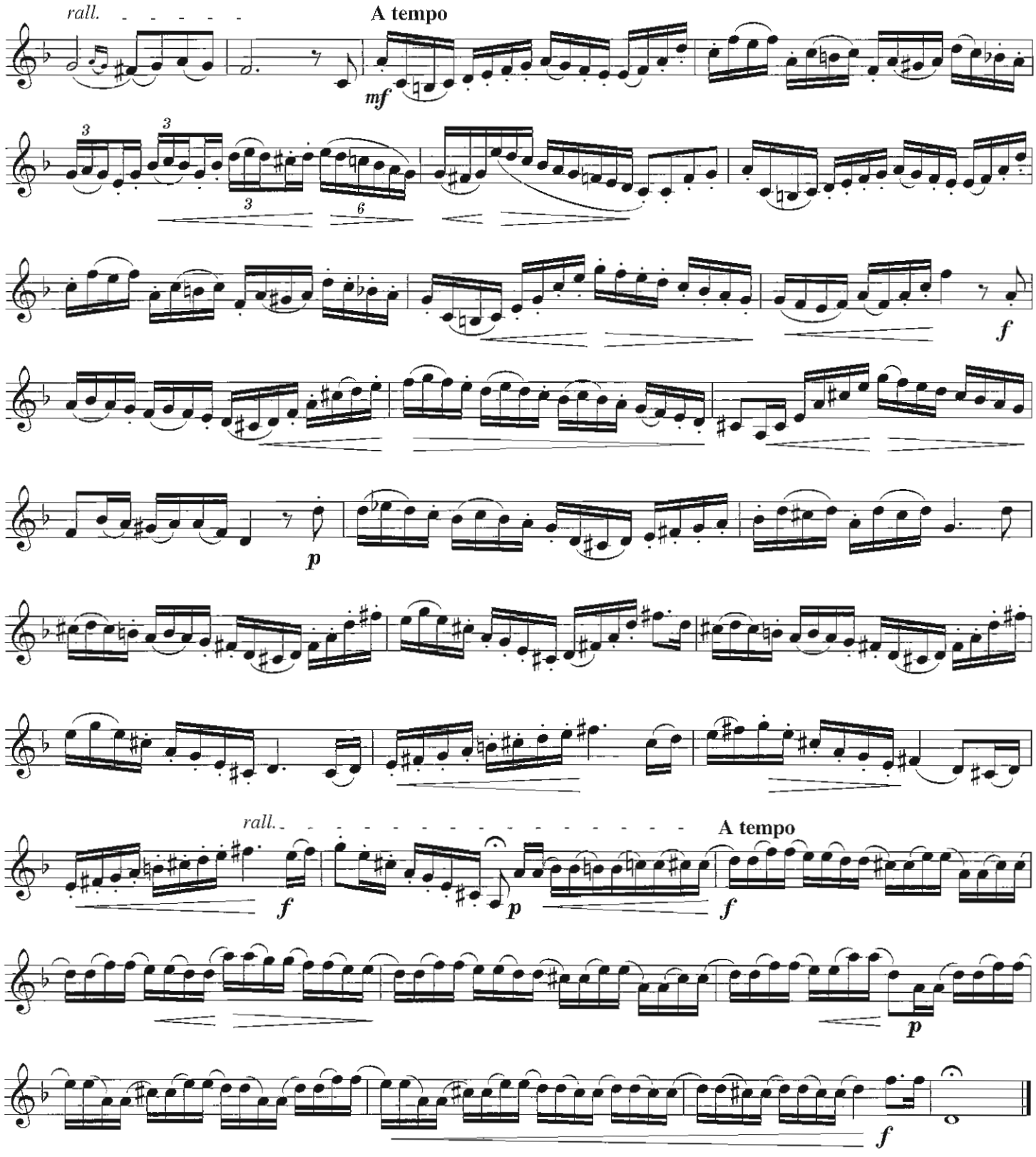

Più agitato
A tempo
ff

Characteristic Study 8

Number eight is divided into five short sections—the fifth section being a recapitulation of the first. Playing the first section well is a matter of synchronizing tonguing, slurring and fingering. Slow repetition will render the opening slur pattern playable.

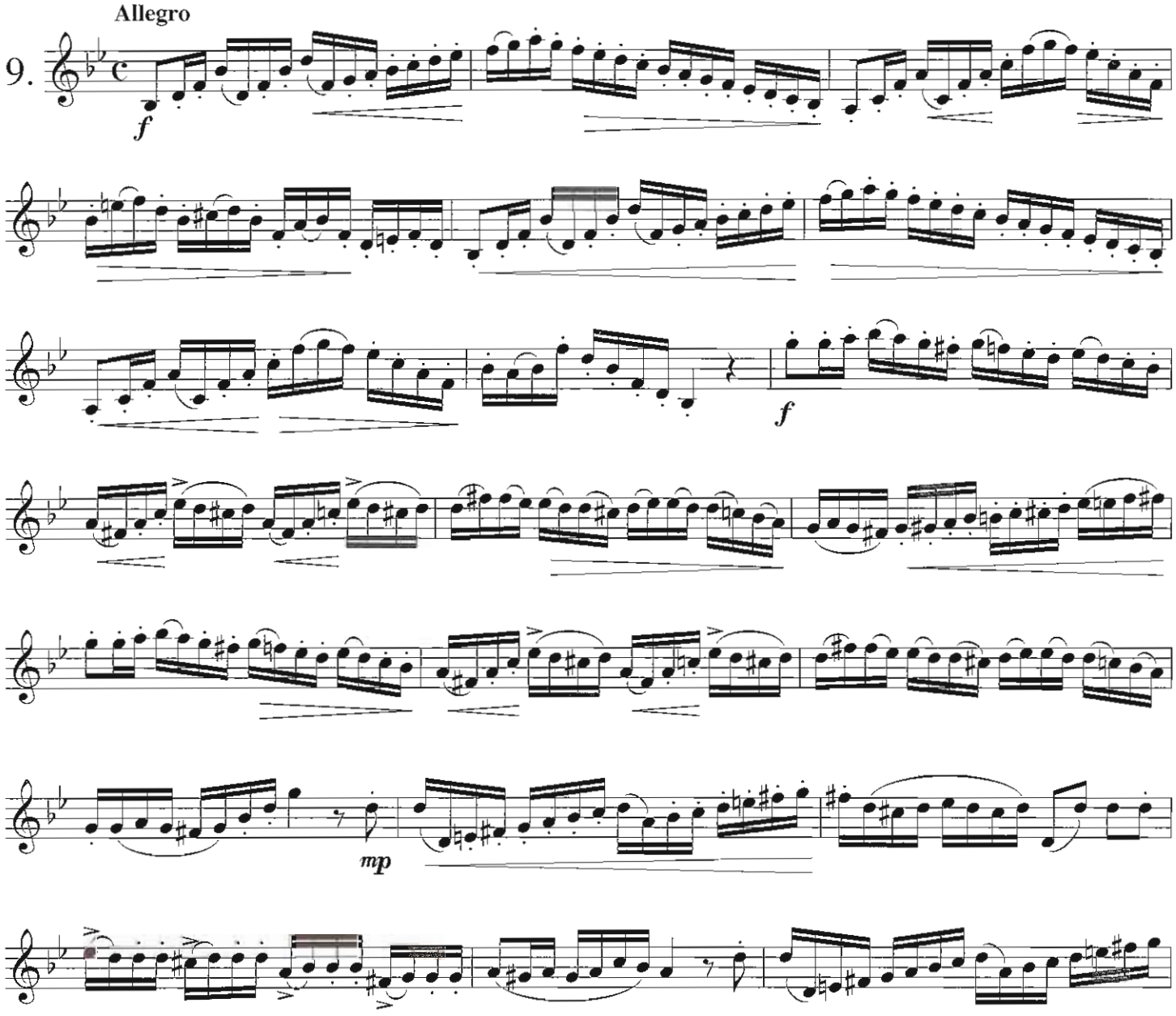
Take time with the cadenza, as in study three. Create interesting musical phrases. The third (lyrical) section can be played at many tempi but will logically be slower than the opening tempo (if the opening tempo is somewhat fast). The fourth section—where the sixteenth notes begin after the lyrical section—should be played at a tempo relative to the maximum tempo possible for measure 34 (the measure with sixteenth note triplets and six-note groupings). All of the Arban *14 Characteristic Studies* allow for unmarked nuance, retarded phrase endings and musical rubato in many places. Apply your personal interpretation.

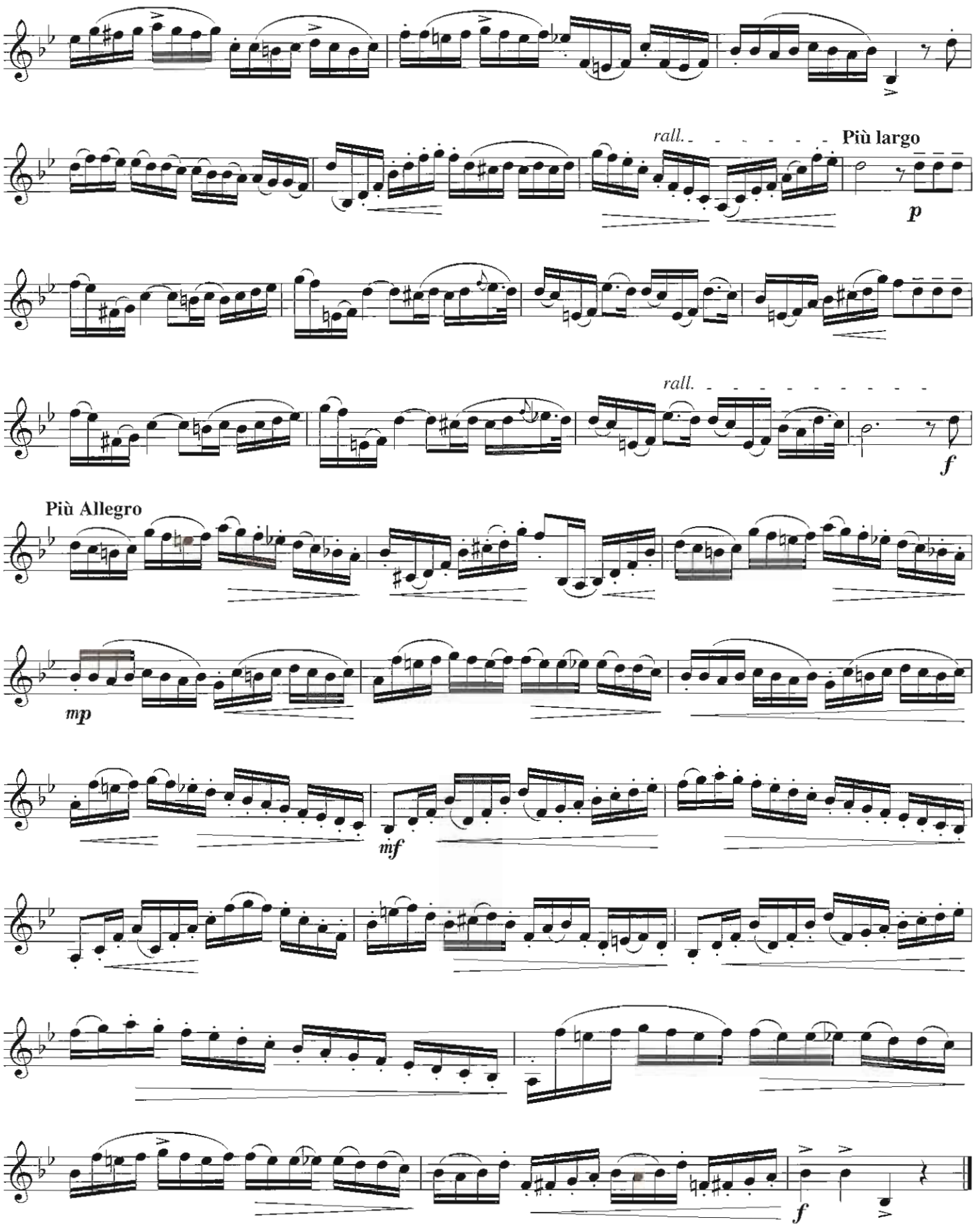



rall.
A tempo
mf
f
p
rall.
A tempo
f
p
f
p
f

Characteristic Study 9

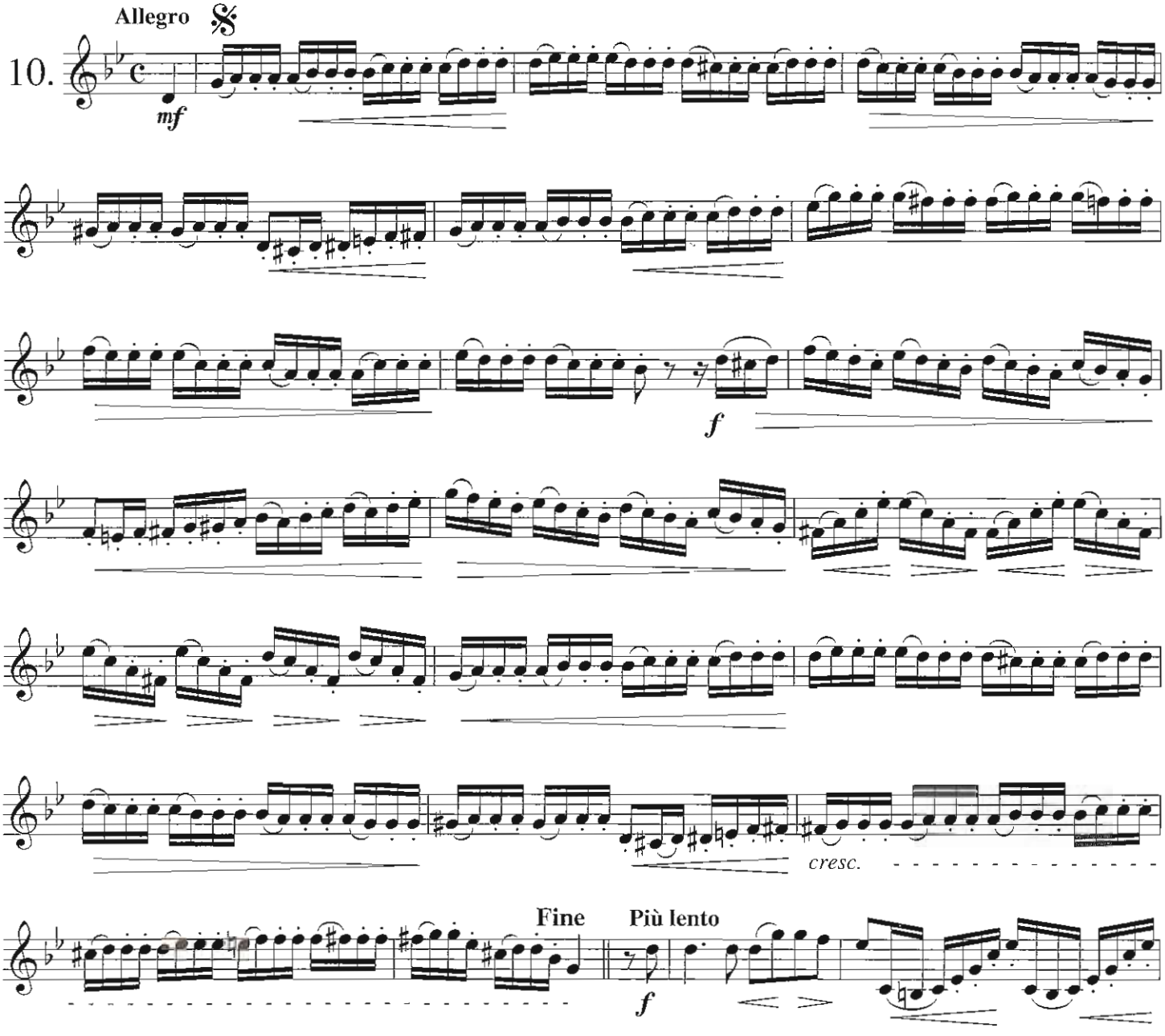
Study nine follows the common Arban etude form of an A section followed by a short lyrical B section ending with a C section which is a recapitulation of A or similar musical material. The idea of the physical flow (steady airflow) manifesting itself into musical flow is very literal in this piece. One will not happen without the other. Additionally, a purely musical approach will always benefit the physical execution. For study purposes, portions of study nine should be played completely slurred (except for repeated notes), to solidify the flowing sensation and to enhance the flexibility and accuracy in sounding solid pitch centers of each note.

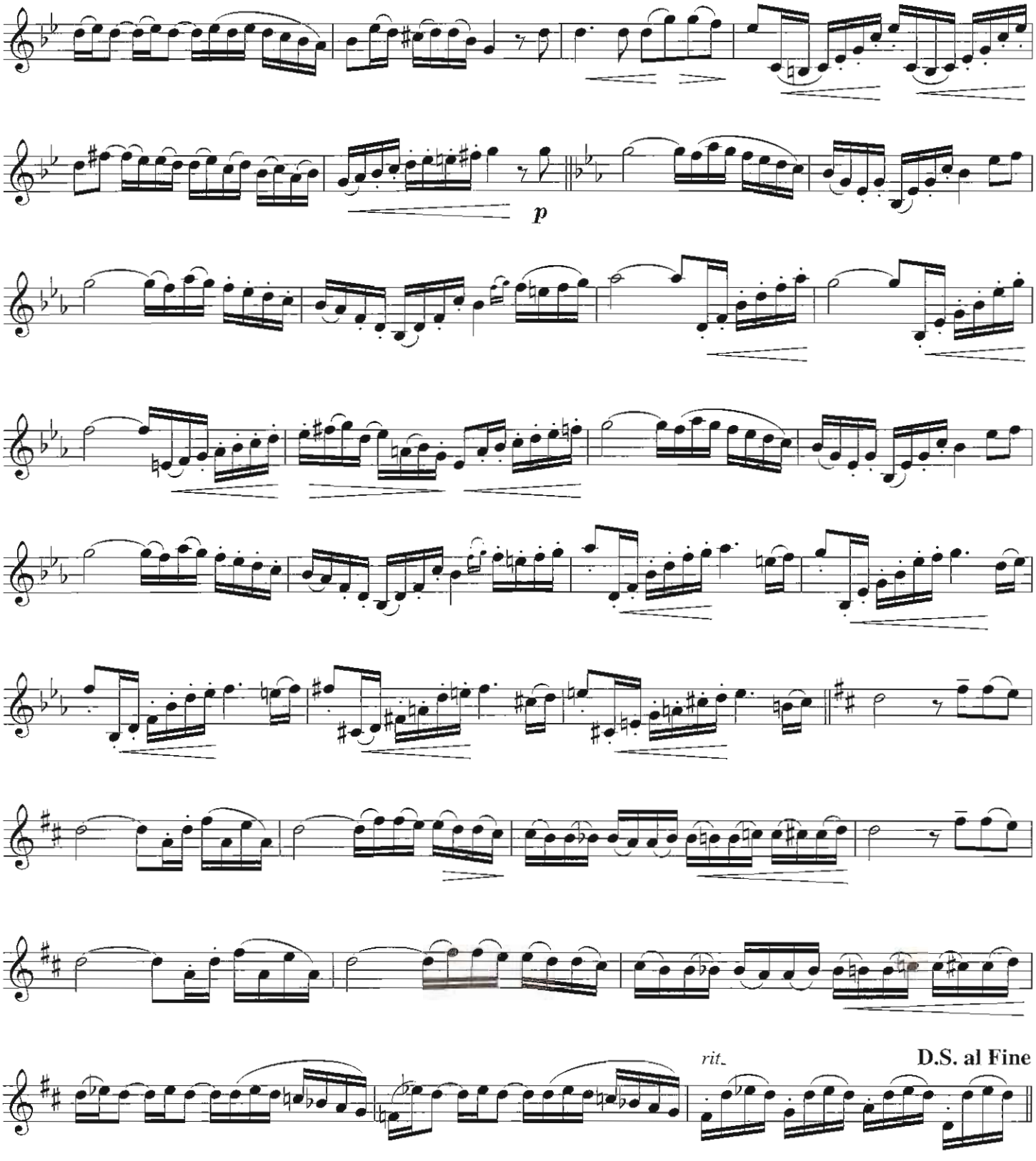



rall.
Più largo
p
rall.
f
Più Allegro
mp
mf
f

Characteristic Study 10

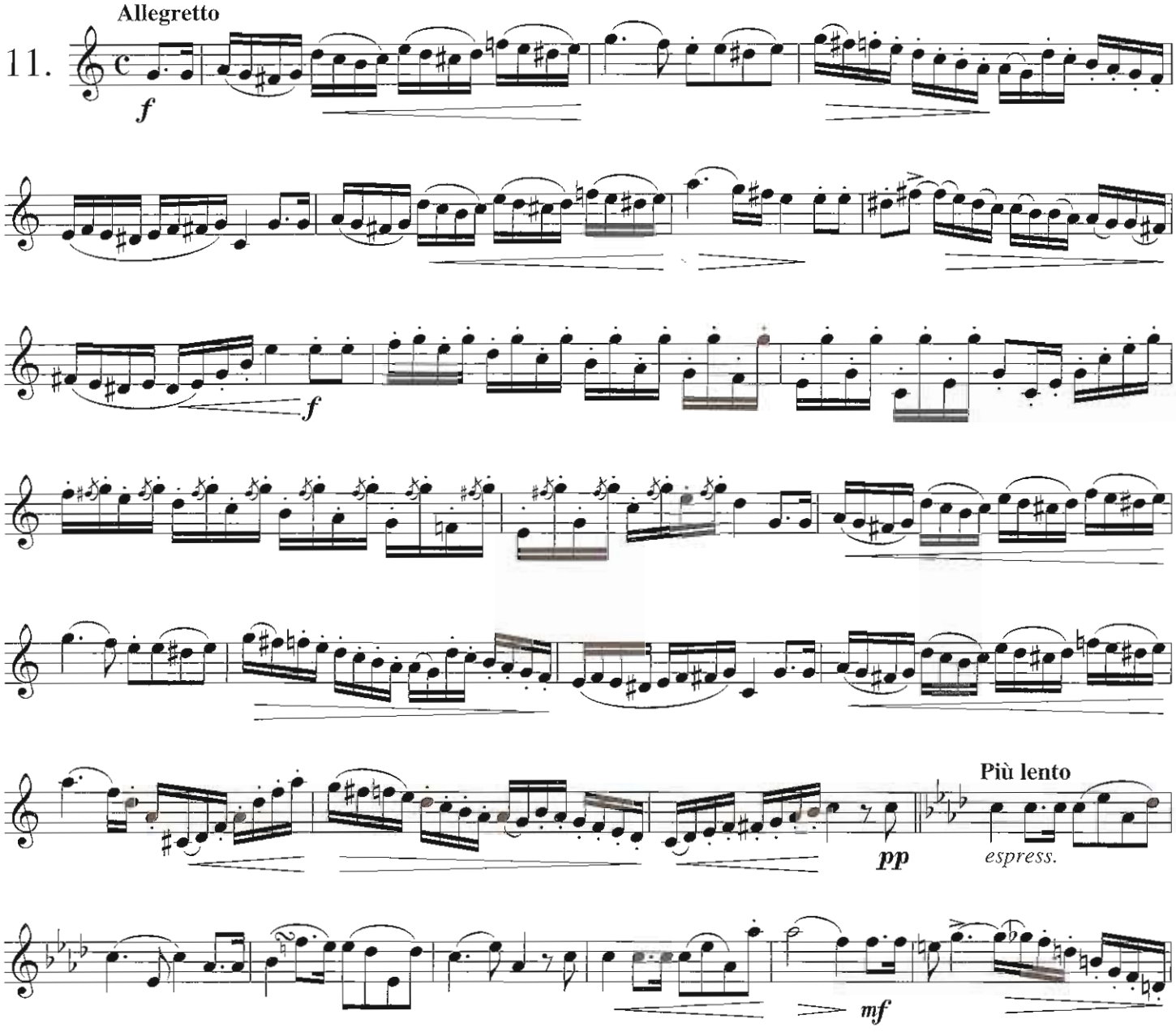
Number ten is quite long by virtue of the *dal segno*. The opening is fun to play as fast as your double tonguing technique allows. The original Arban *Method* had a fermata over the double bar at the end of the opening section after the *Fine* measure. Feel free to pause here for a breath and to reset the embouchure. From the *più lento* to the *D.S.* play at a moderate tempo with musical phrasing as the paramount concern.

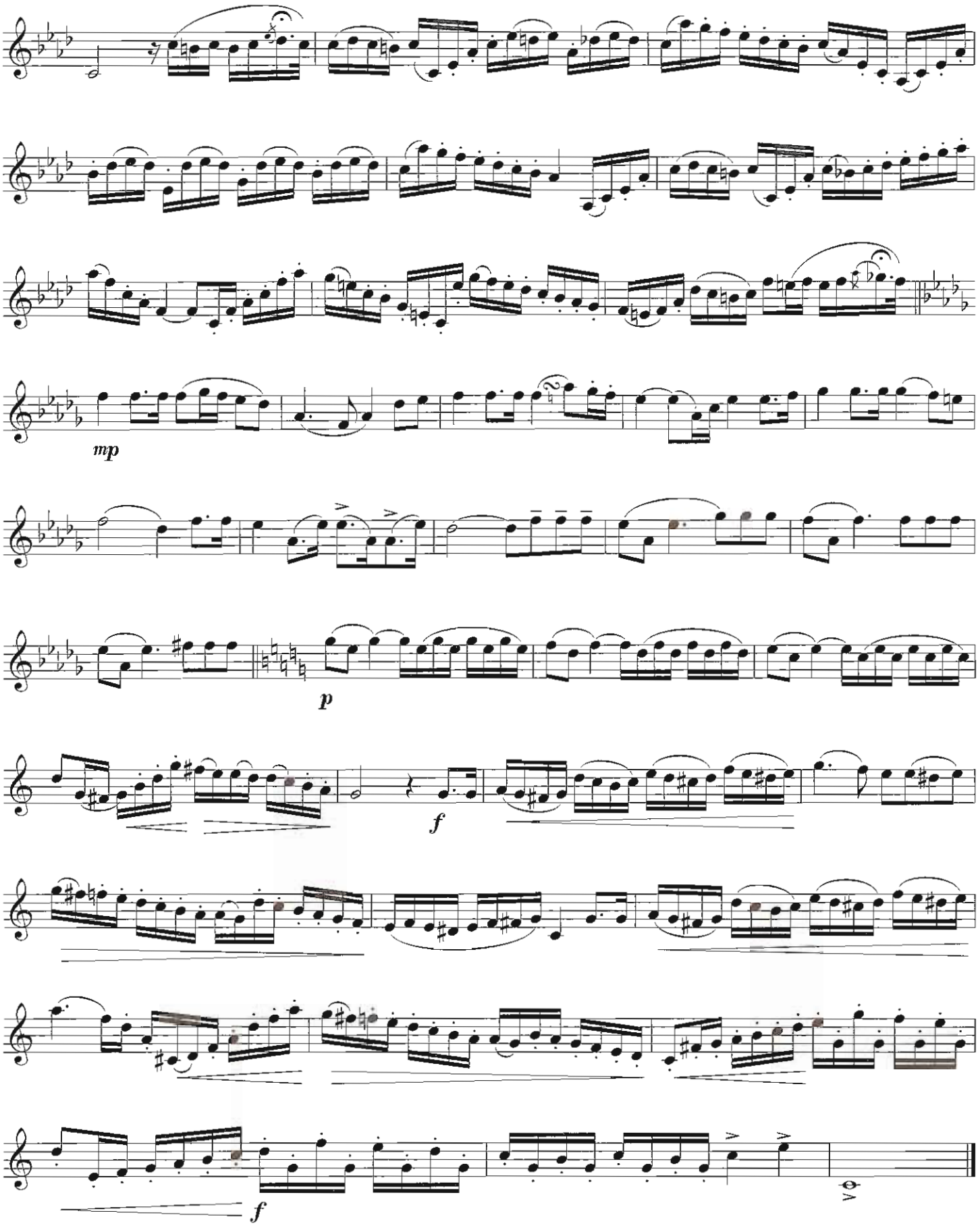



p
rit.
D.S. al Fine

Characteristic Study 11

This study contains a challenging mixture of key signatures, grace notes, lip slurs and intervallic techniques. Measures 11 and 12 are extremely difficult and limit the tempo for the entire first section. It is OK to practice the first section more quickly than you can play measures 11 and 12 even though this is not standard practice technique. It is unusual to have two measures so much more difficult than the rest of the study that they limit the possibility of maintaining a steady tempo. Similar to studies two, seven and ten, perform the middle *più lento* section with great musicality, full note values, a great sound and without rushing.




mp
p
f
f

Characteristic Study 12

Enjoy playing study twelve at a moderate tempo, single tonguing. The form is related to studies #2, #7, #10 and #11. Play the rhythms accurately in the 'C' major section. Concentrate on accuracy before speed.

Characteristic Study 13

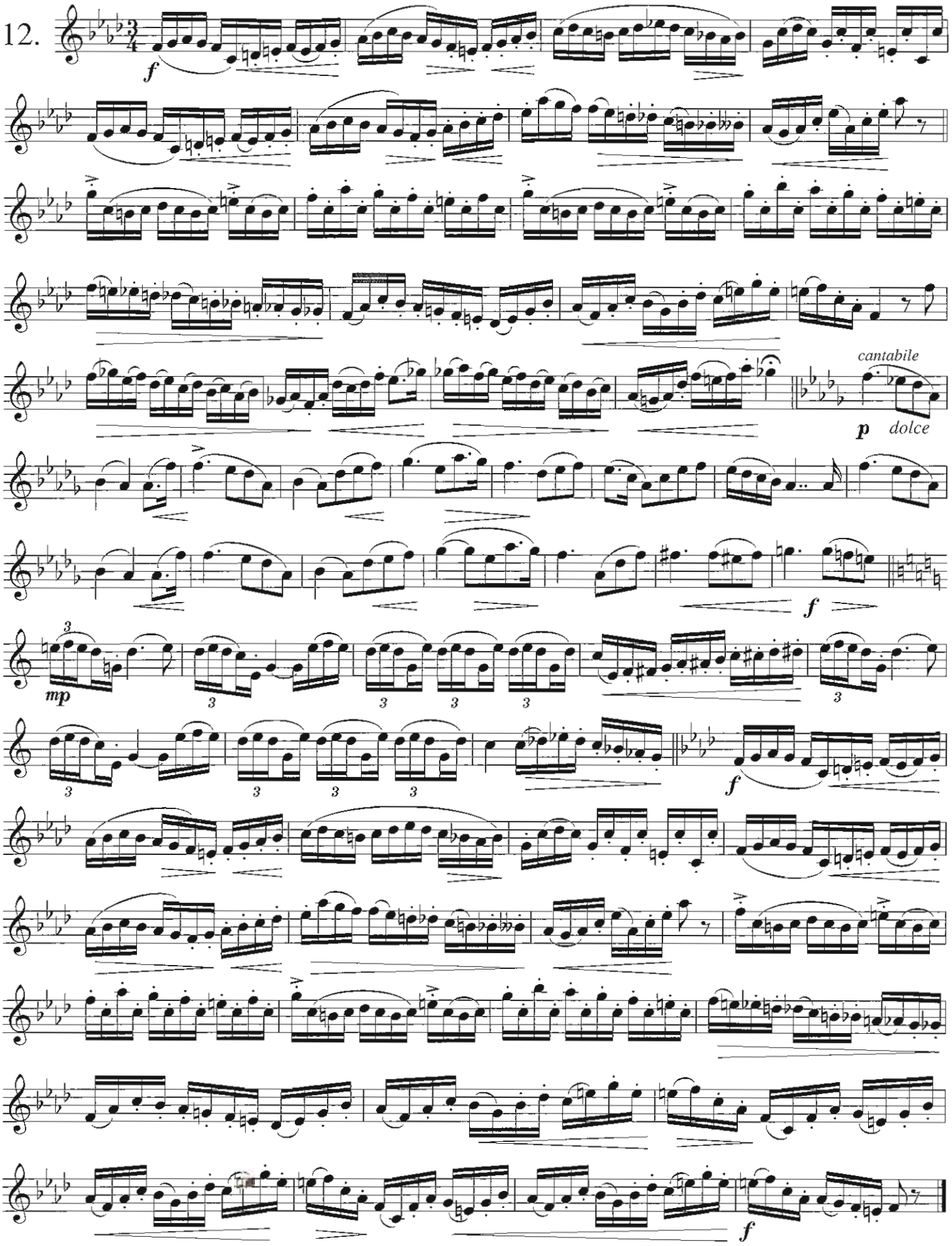
Number thirteen is an etude about air flow, relaxed playing (think *cornet*), and accurate fingers. For guaranteed improvement, practice with a metronome using widely varied tempi including very slow settings. Occasionally 'sprint' by playing short sections as fast as possible without being overly concerned with note perfection. The end result should be fast, soft and even notes. Follow the accents and crescendo markings carefully as they are not only musical but help the physical flow in a natural way. For a continued challenge learn study thirteen using the triple tongue.

Characteristic Study 14

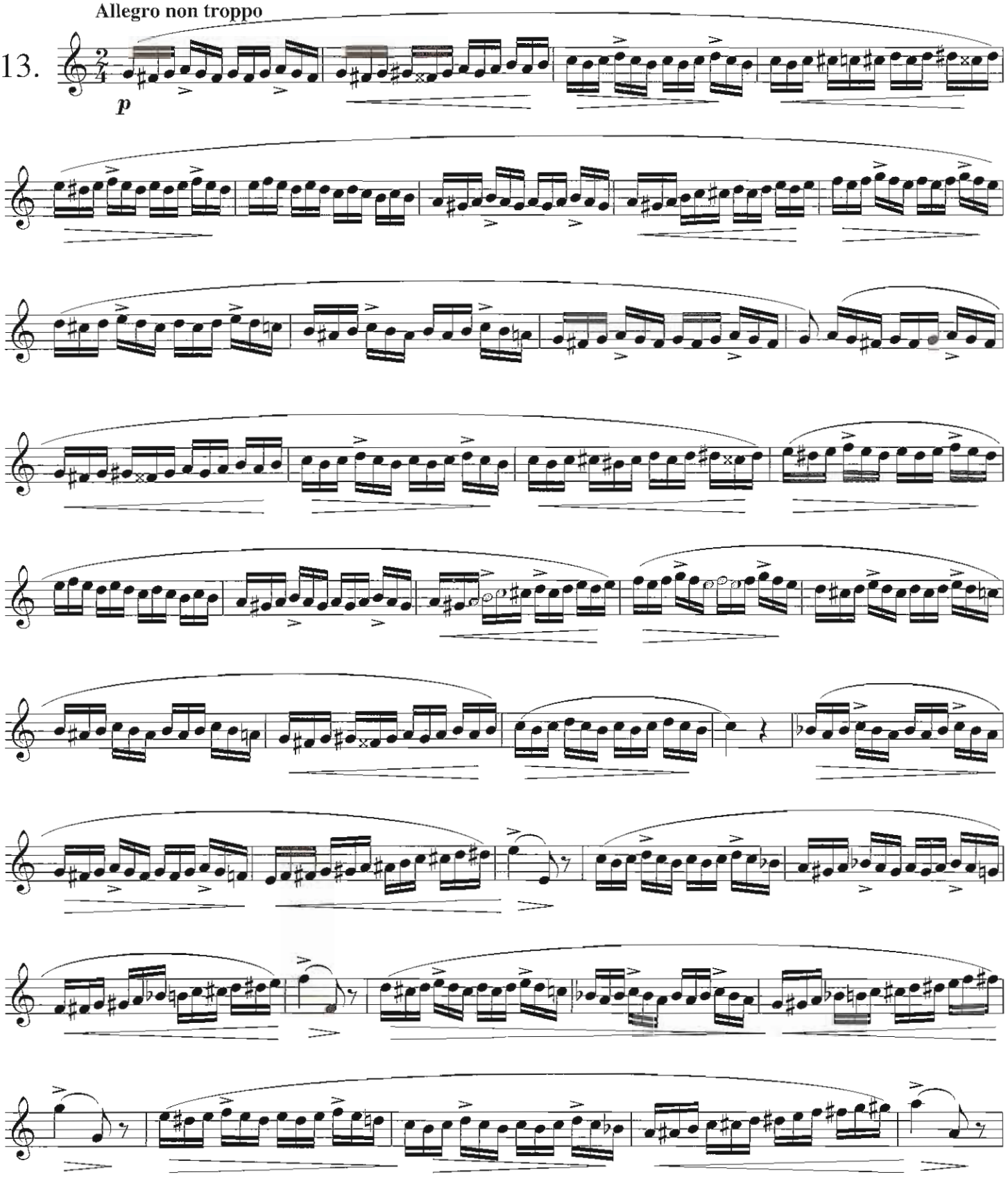
Study fourteen requires the same technical approach as study thirteen but in a more challenging setting. The second section (beginning in measure 28, the double bar beginning the passage with 32nd notes) may necessitate a slower tempo if the first section is played very quickly. This middle section should be conceptualized as more lyrical than technical. As always, endeavor to play musically with a beautiful, steady and smooth sound.

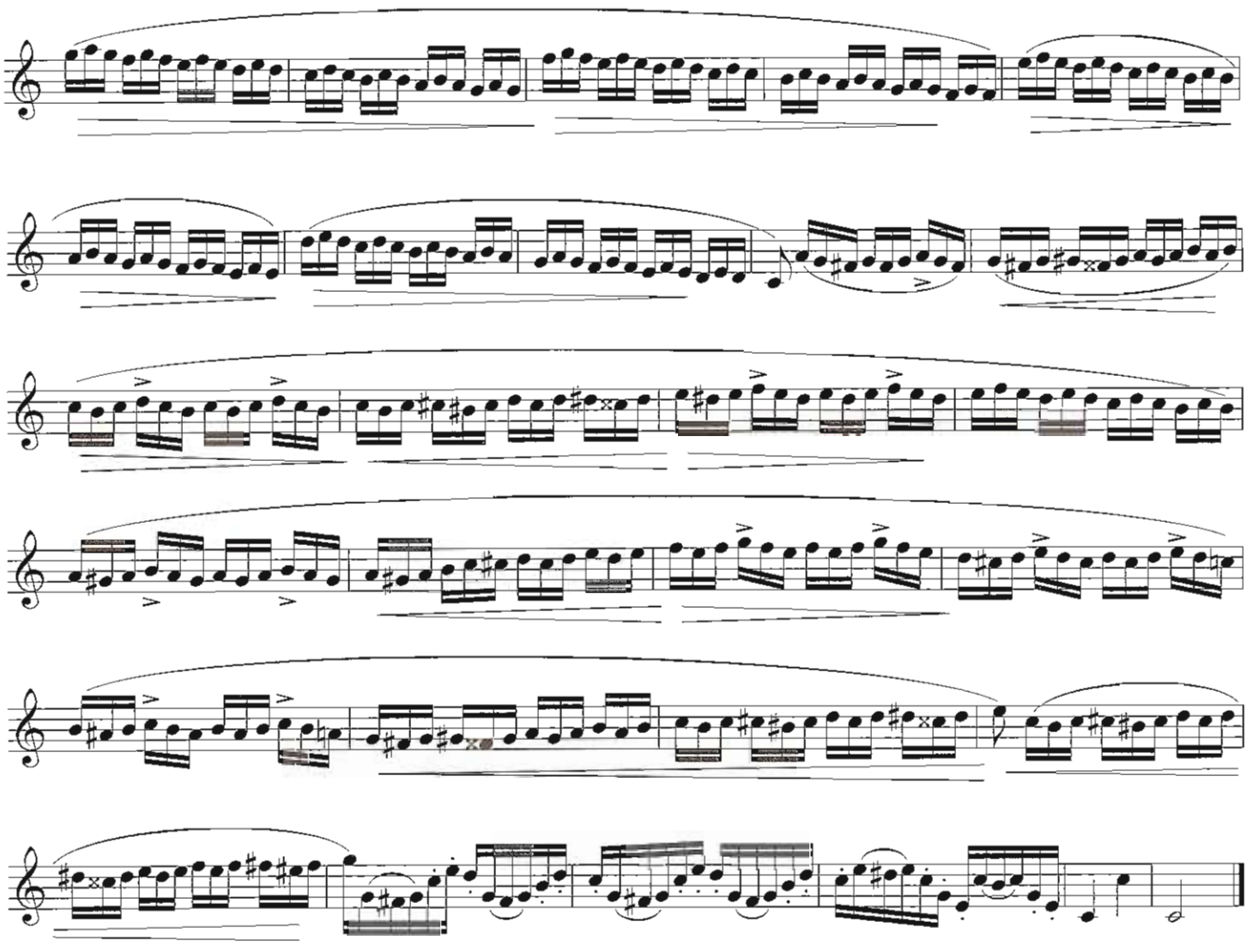
Allegro moderato

12.



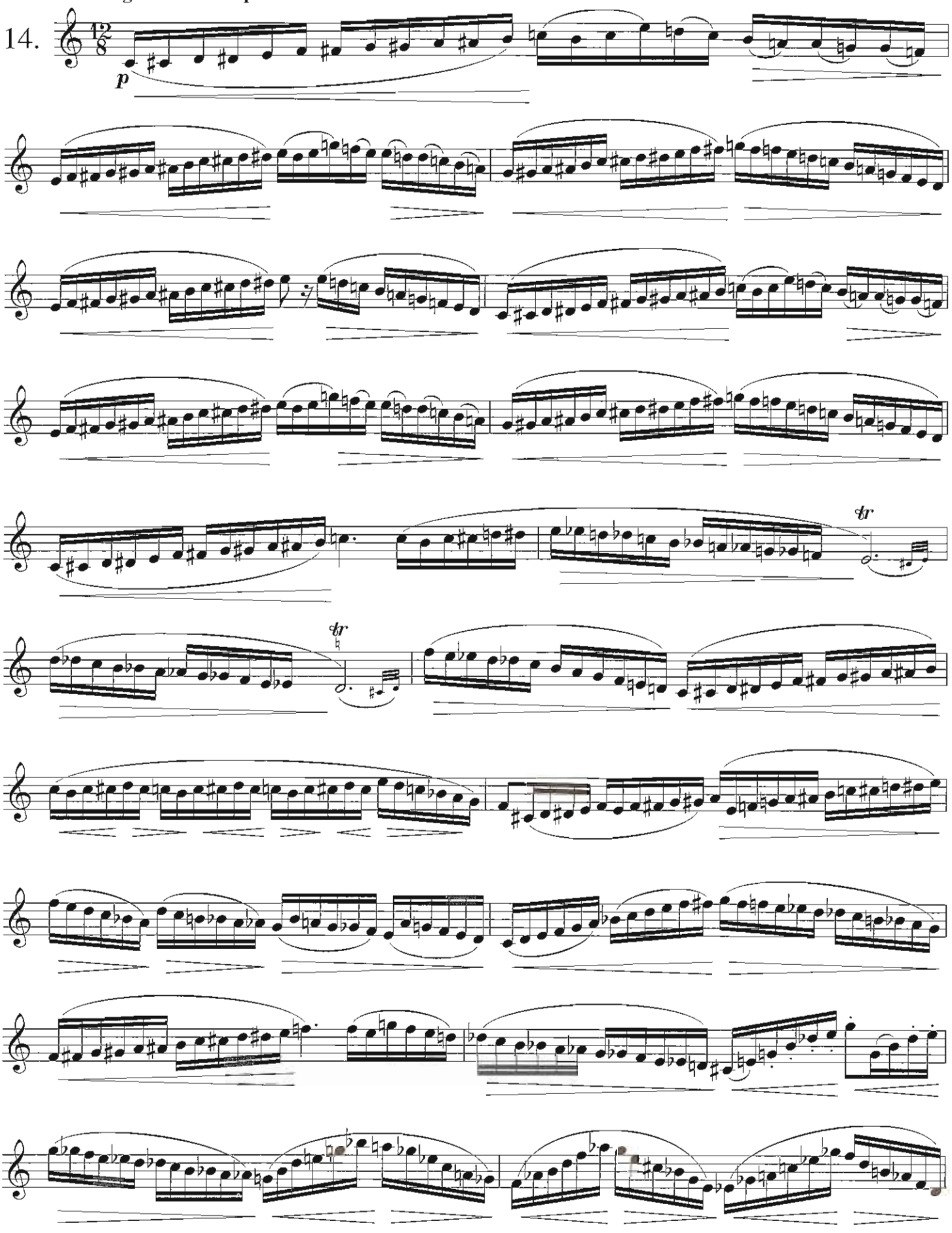
13. Allegro non troppo

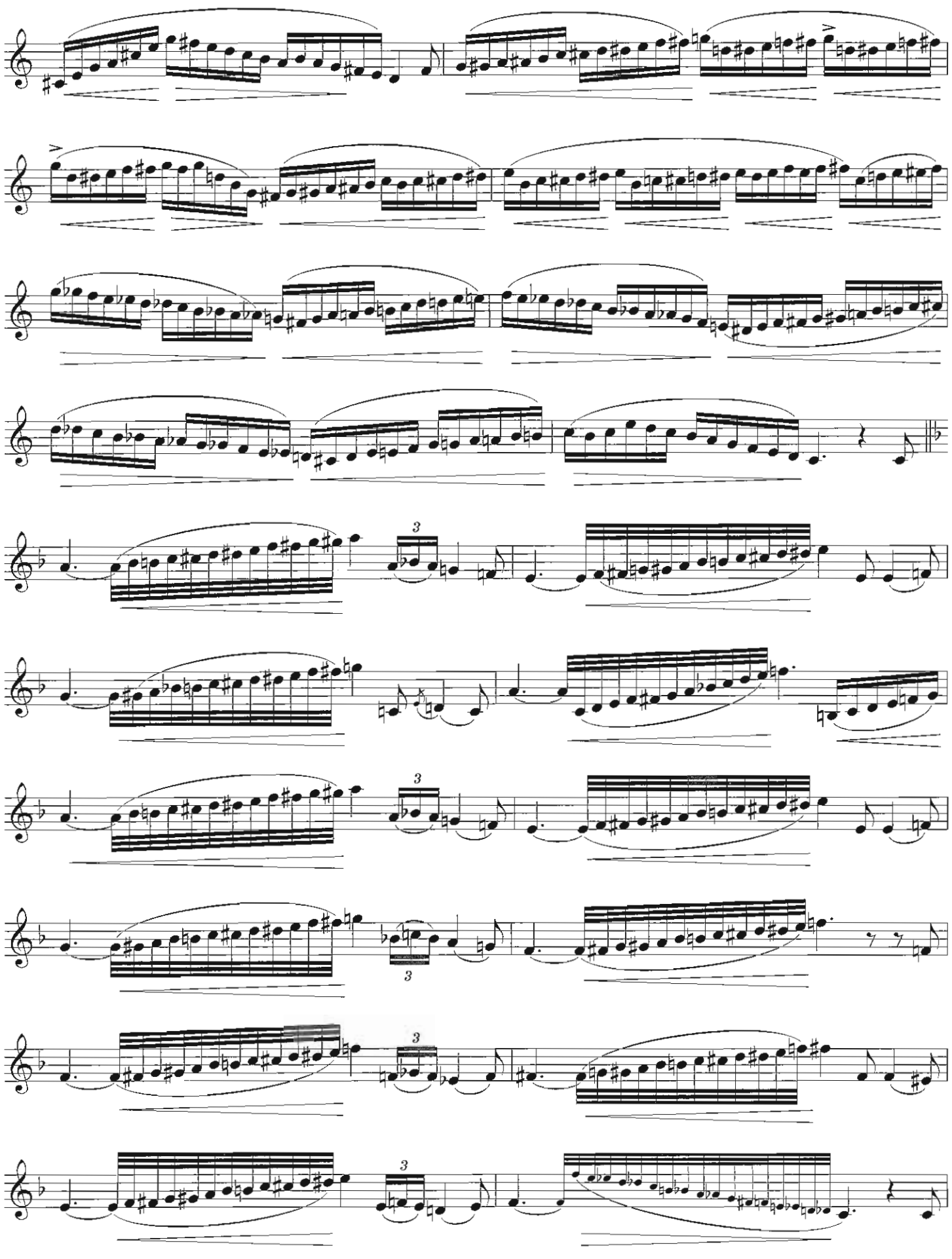


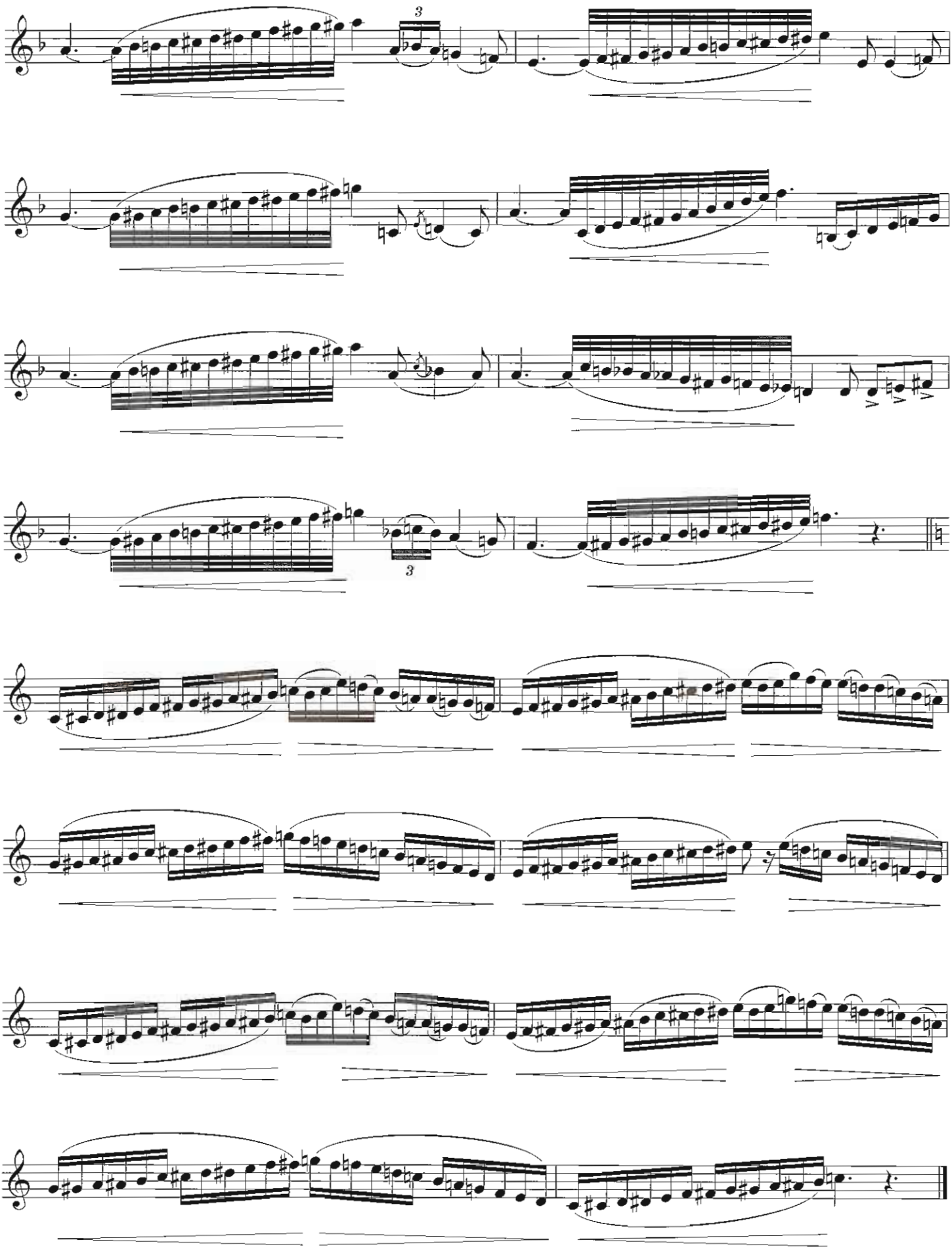


Legato chromatique

14.







Cornet in B♭

No. 1
Fantaisie and Variations
on a Cavatina from Beatrice di Tenda
by V. Bellini

J. B. Arban

Introduction

Andante ♩ = 76

Piano

f

p

mf

f

p

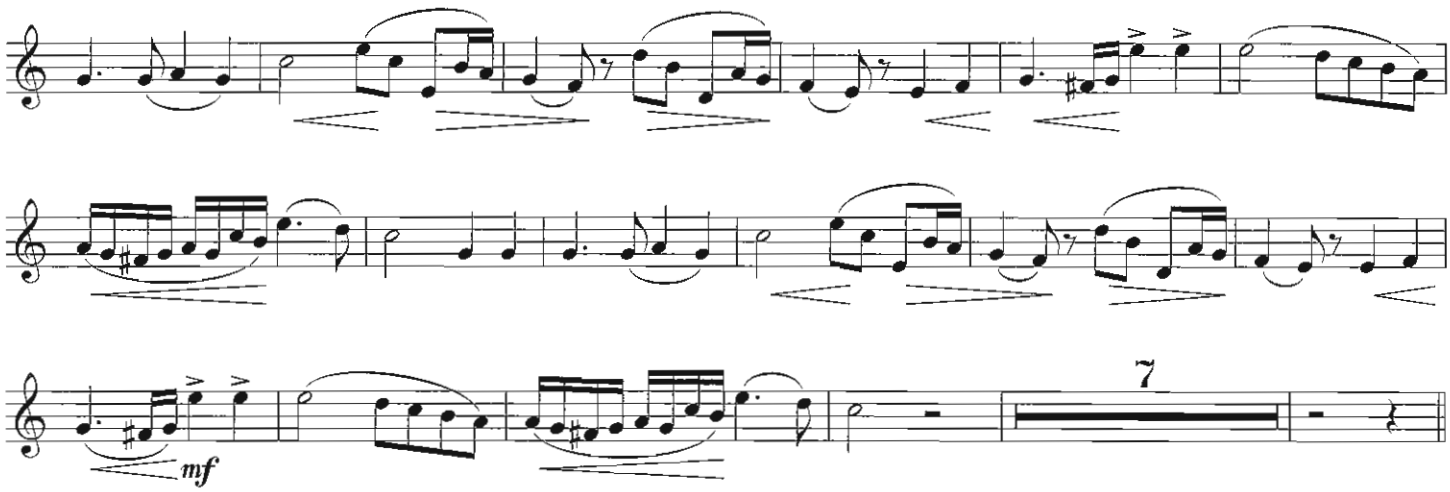
a piacere

6

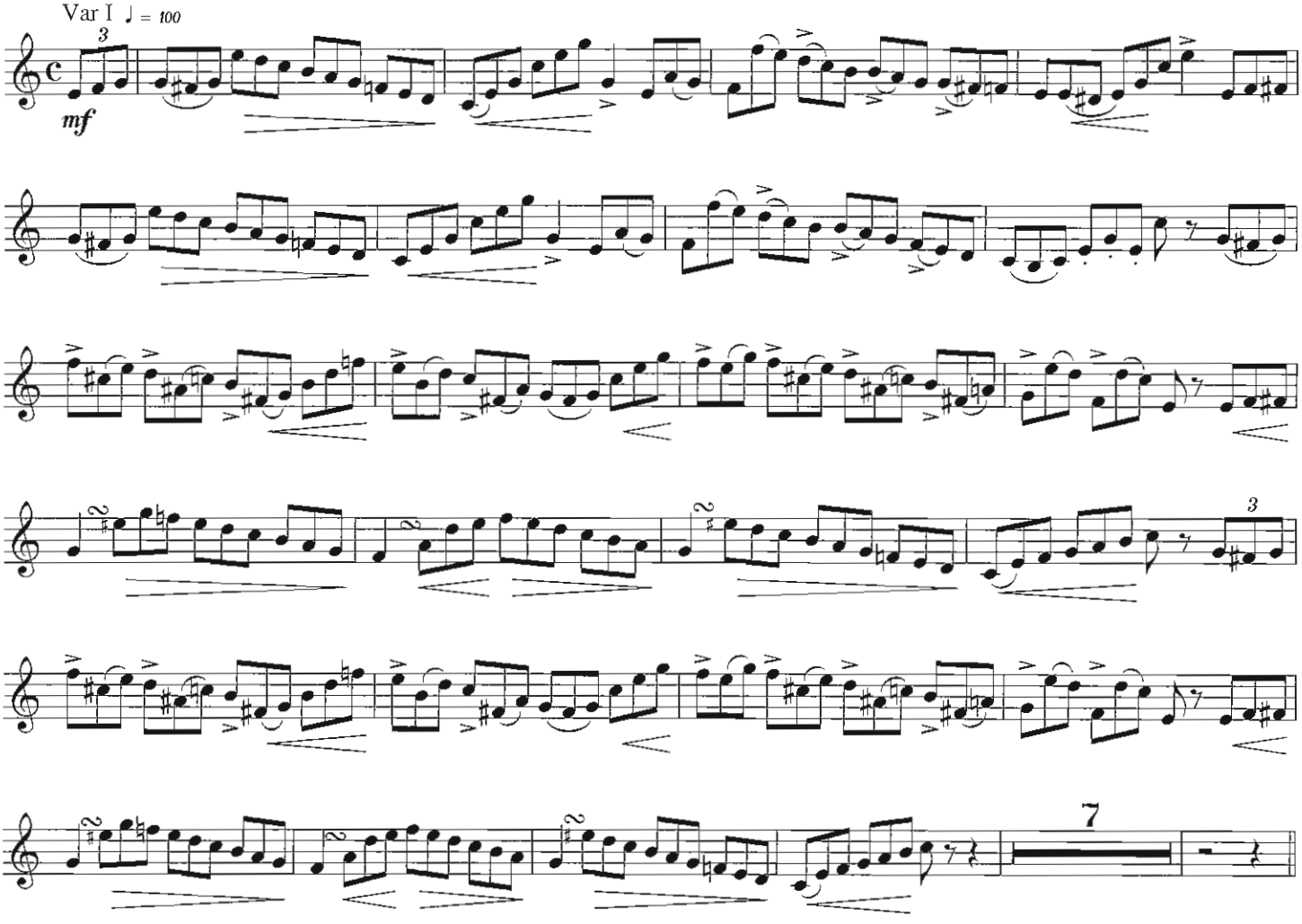
Theme 𝅗𝅥 = 88

p

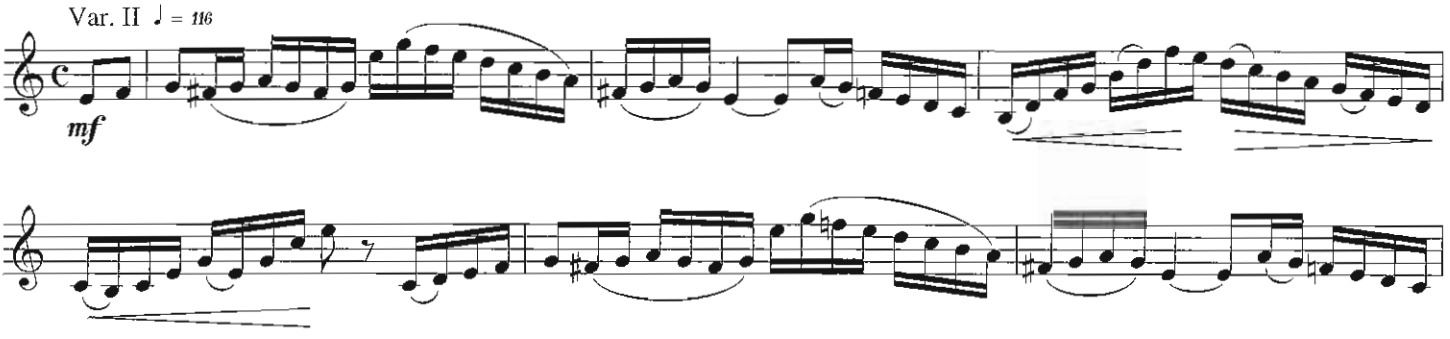
mf

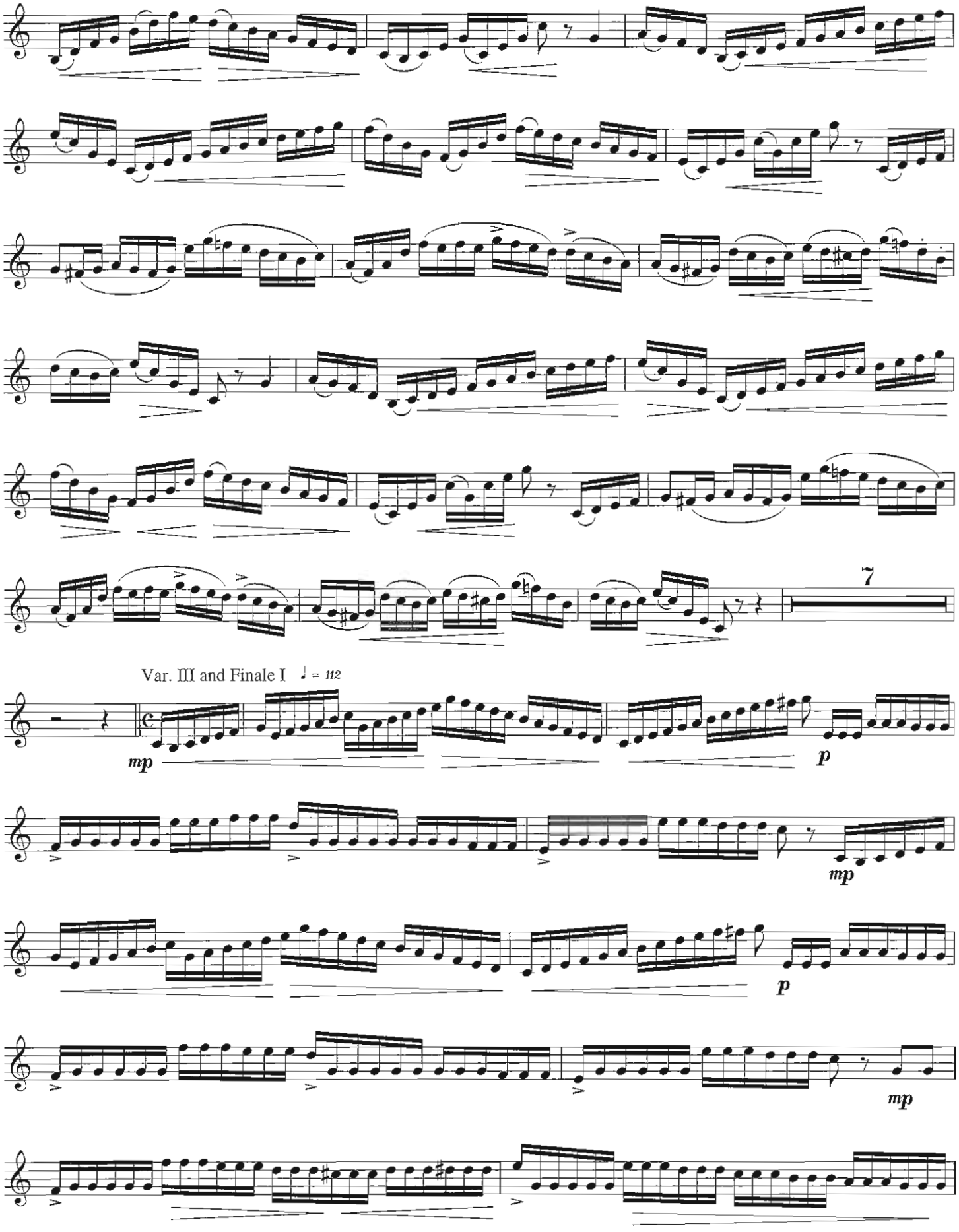


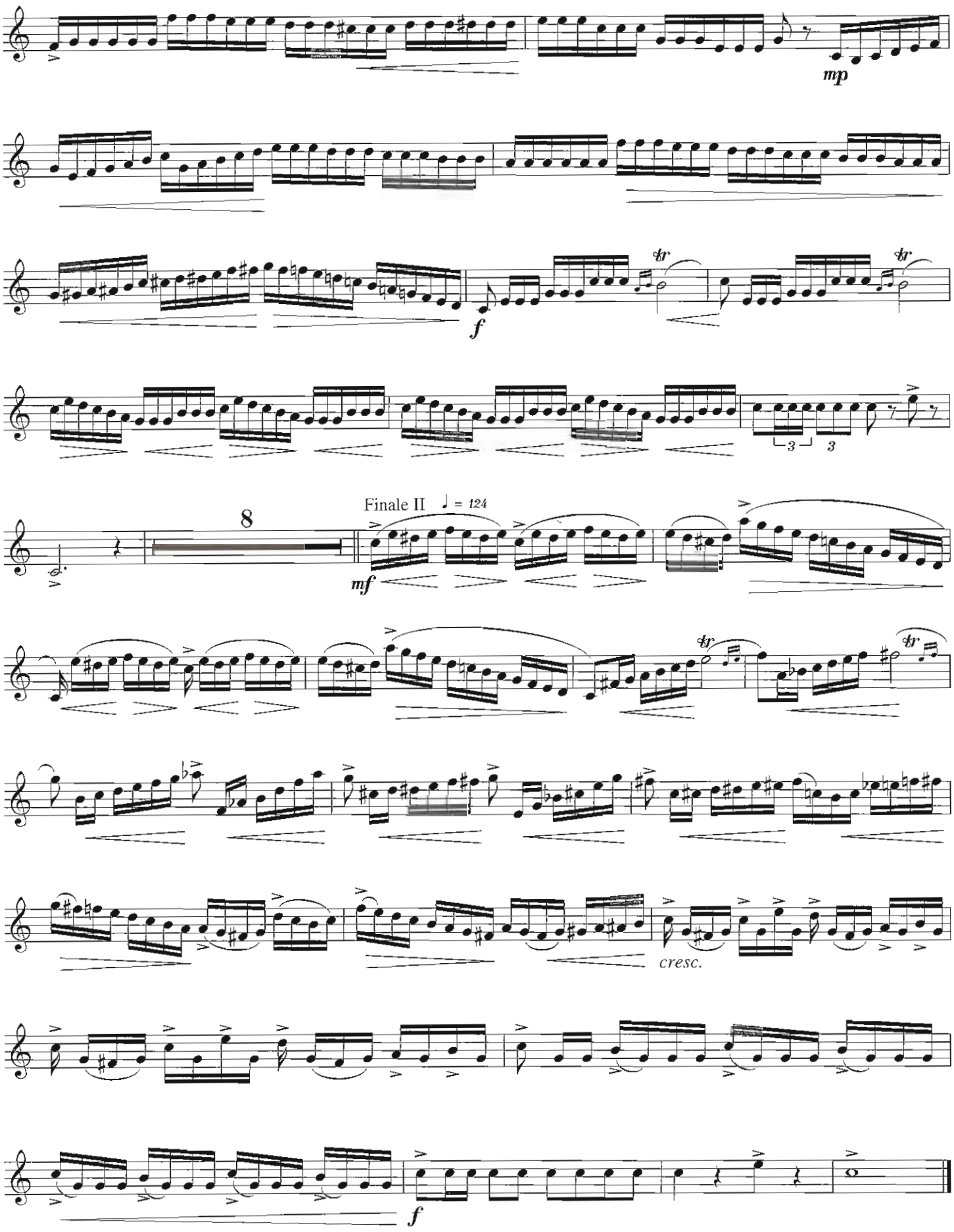
Var I ♩ = 100



Var. II ♩ = 116



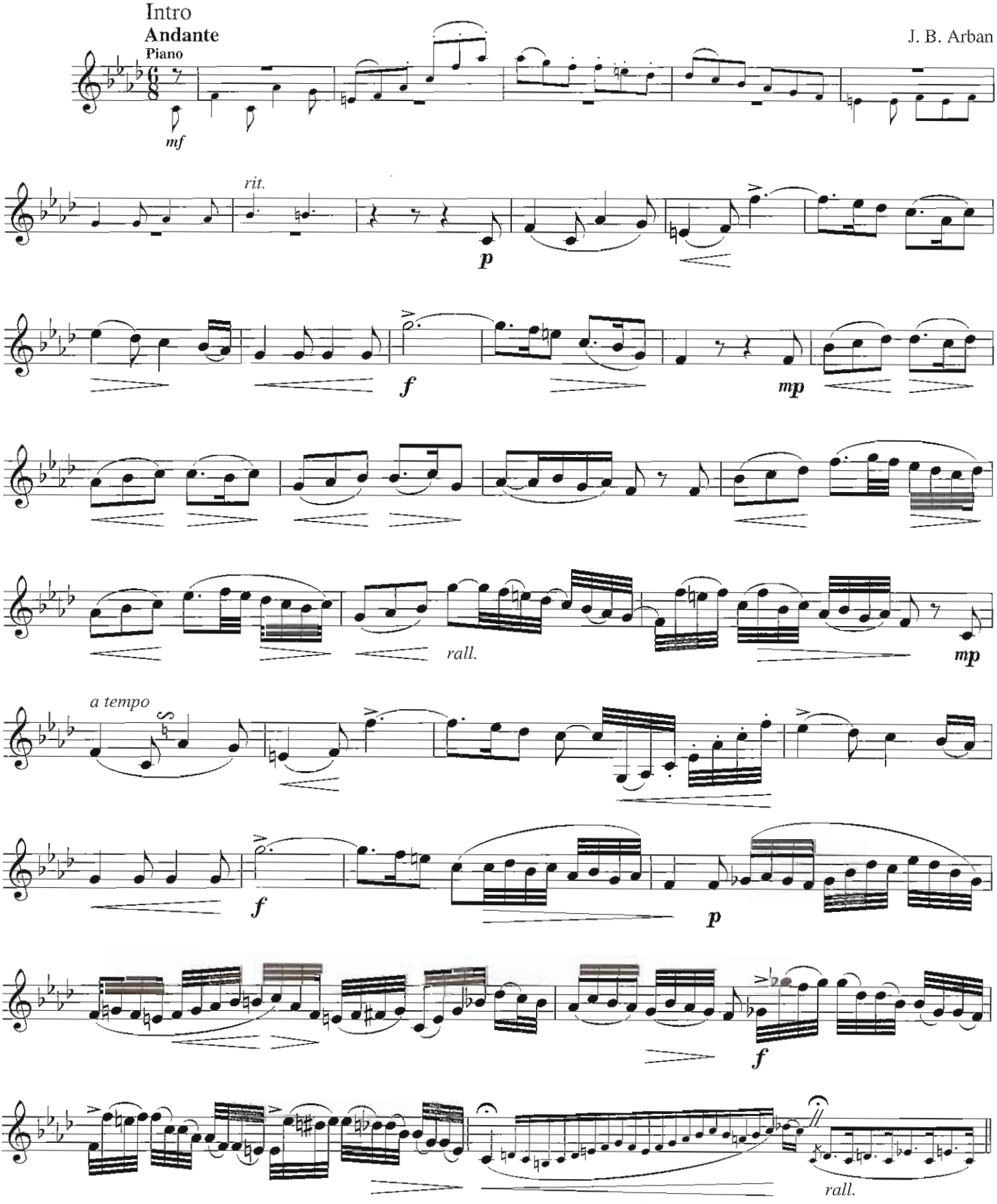

7
Var. III and Finale I ♩ = 112
mp
p
mp
p
mp

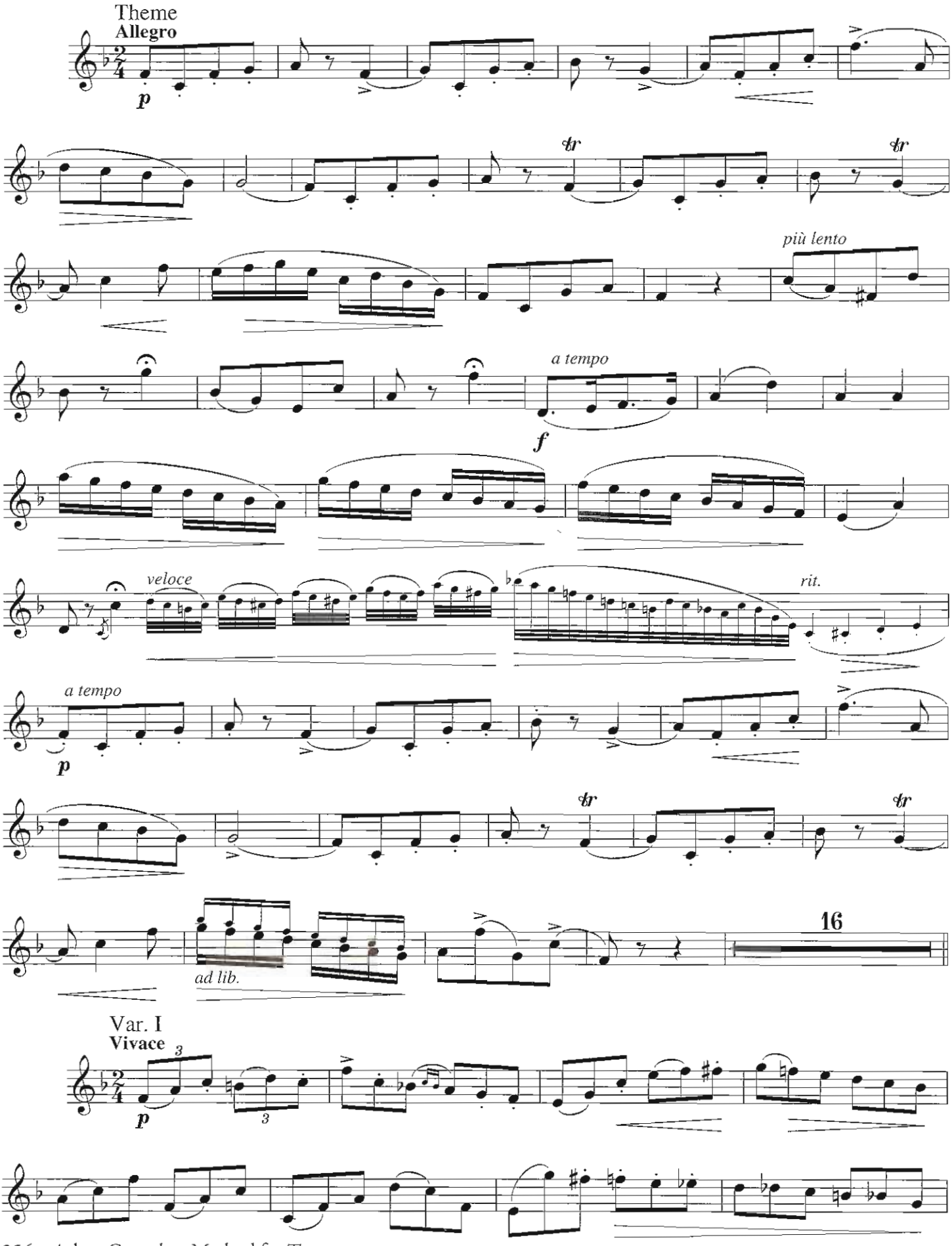

mp
f
tr
tr
3
3
8
Finale II ♩ = 124
mf
tr
tr
cresc.
f

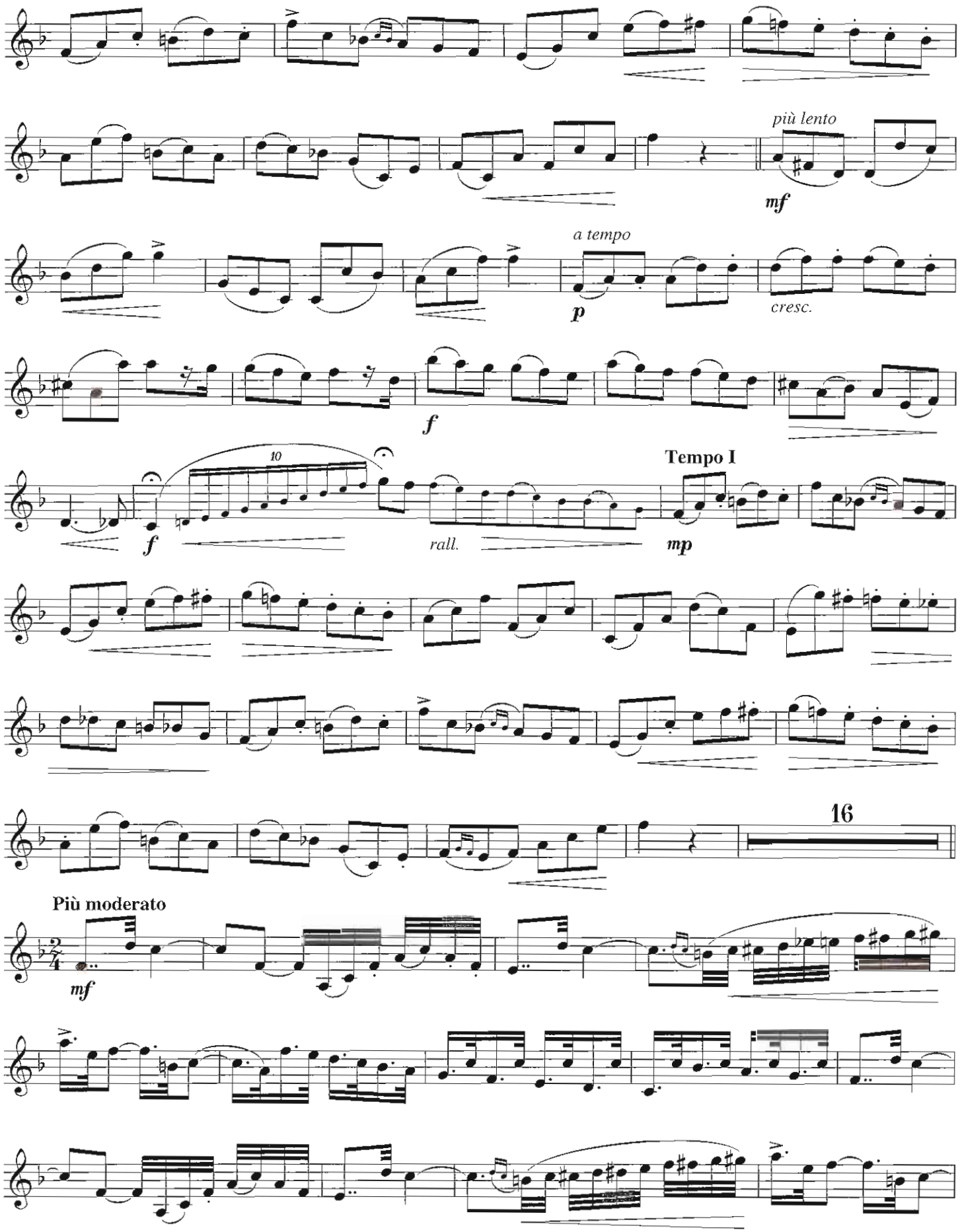
No. 2
Fantaisie and Variations
on
Acteon

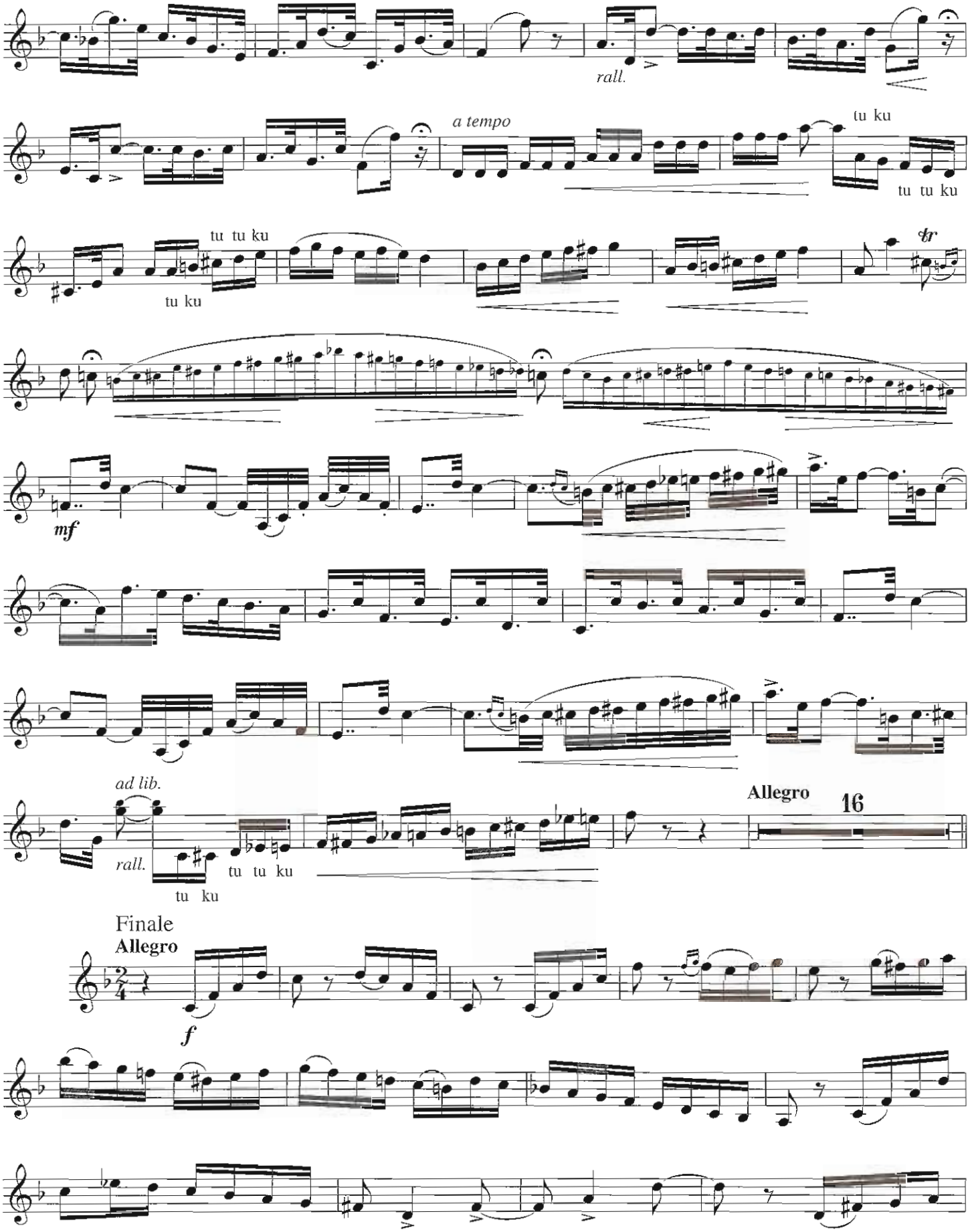
Intro
Andante
Piano

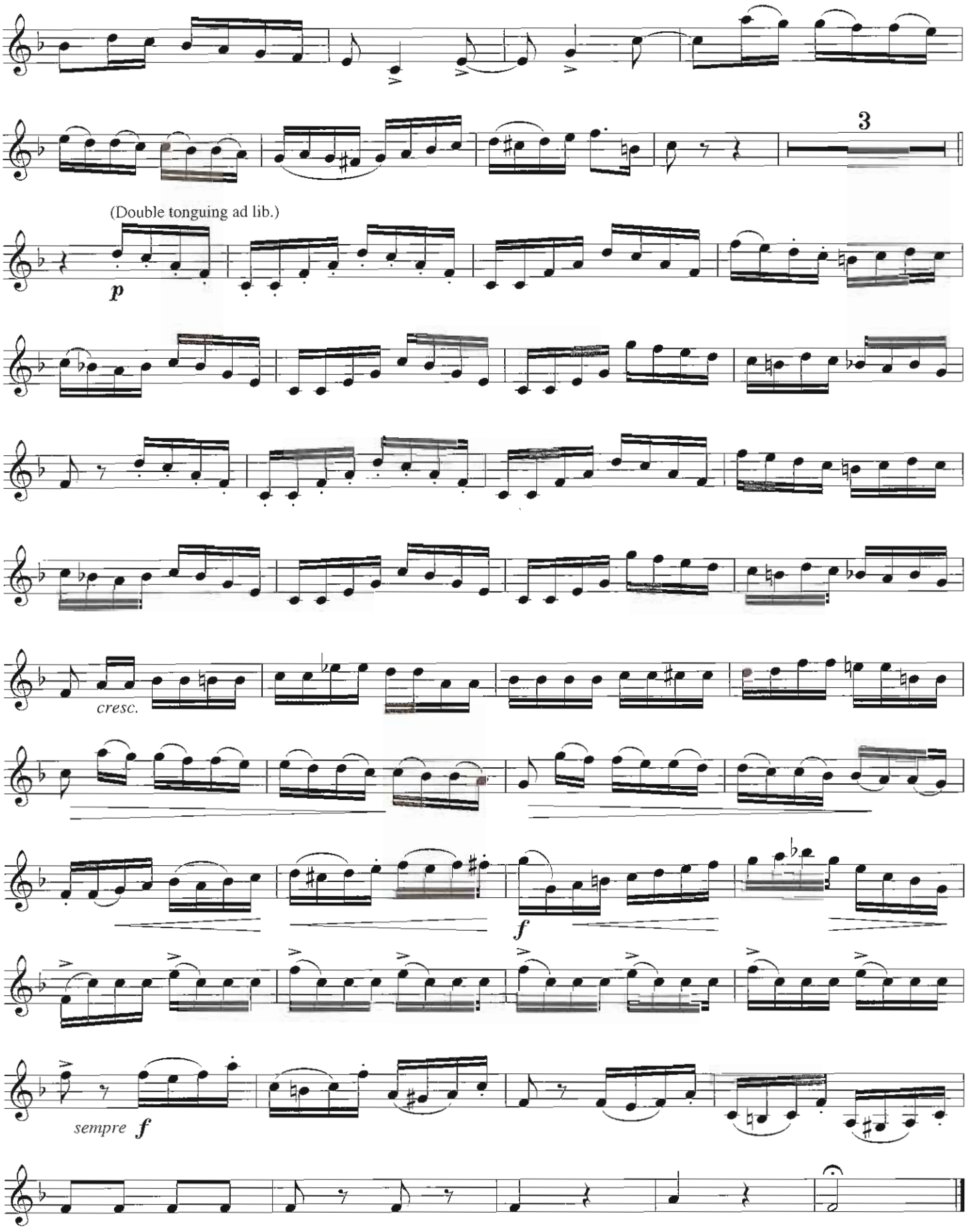
J. B. Arban




Theme
Allegro
p
tr
più lento
a tempo
f
veloce
rit.
a tempo
p
tr
16
ad lib.
Var. I
Vivace
3
p
3


più lento
mf
a tempo
p
cresc.
f
10
f
rall.
Tempo I
mp
16
Più moderato
mf

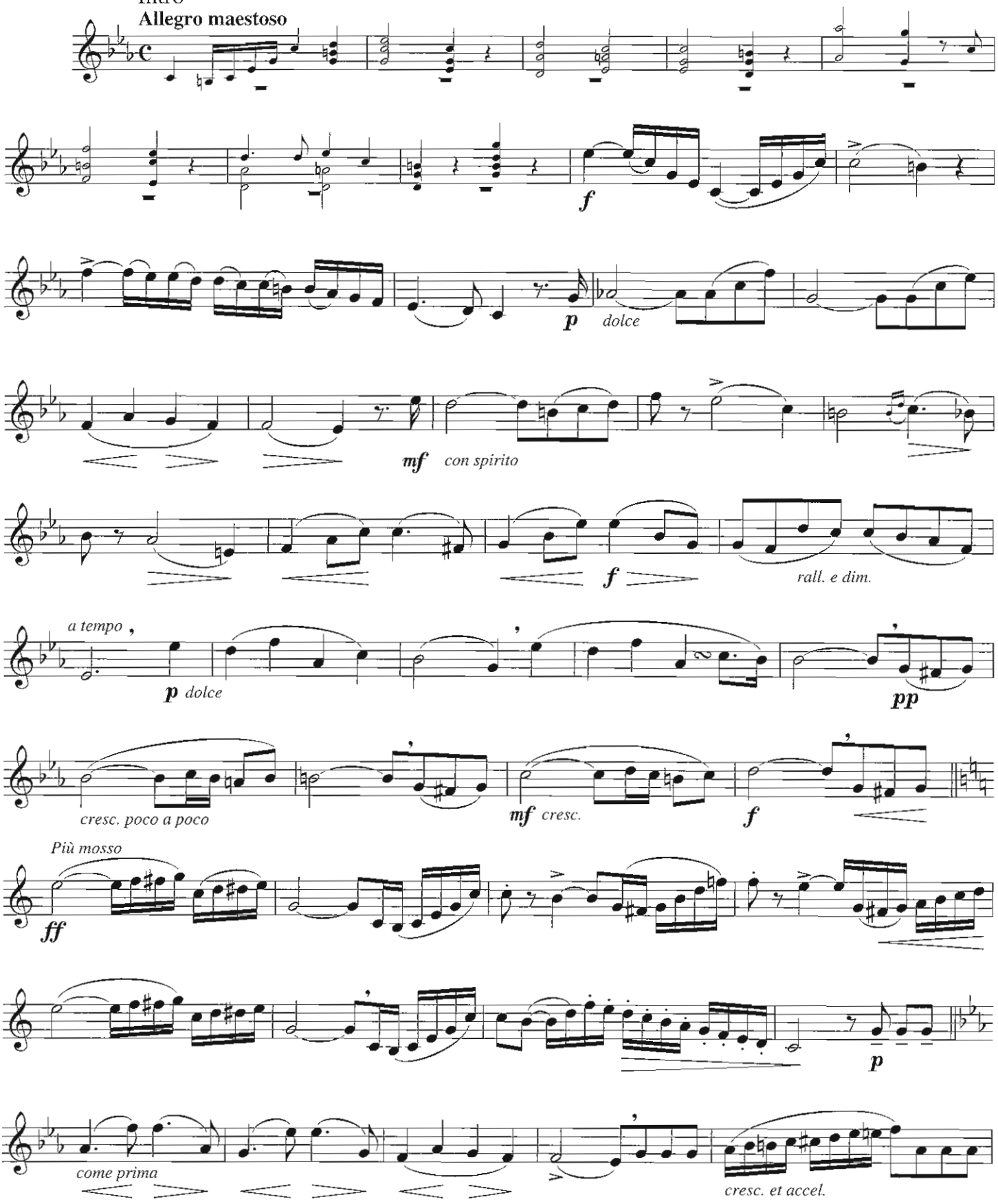

rall.
a tempo
tu ku
tu tu ku
tu tu ku
tu ku
tr
mf
ad lib.
rall.
tu tu ku
tu ku
Allegro
16
Finale
Allegro
f

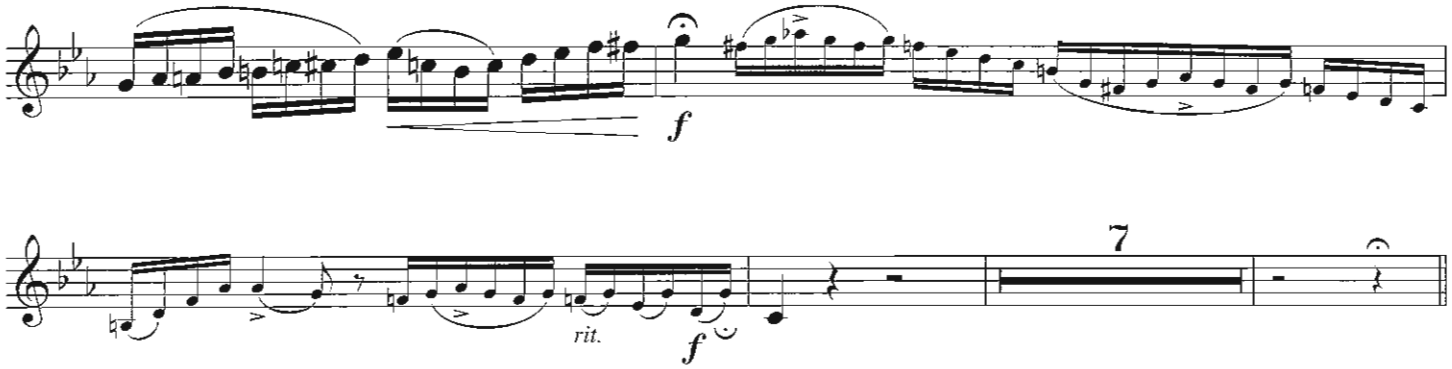

3
(Double tonguing ad lib.)
p
cresc.
f
sempre f

No. 3
Fantaisie Brillante

J. B. Arban

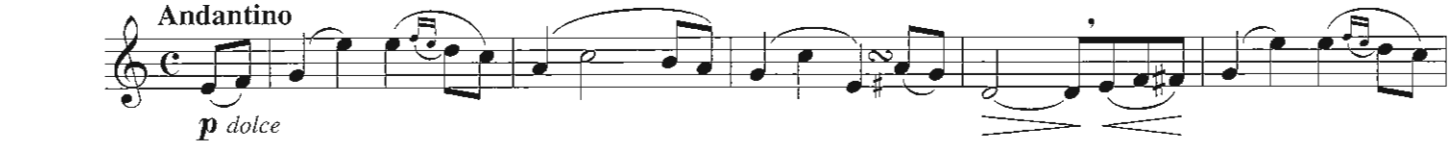
Intro
Allegro maestoso

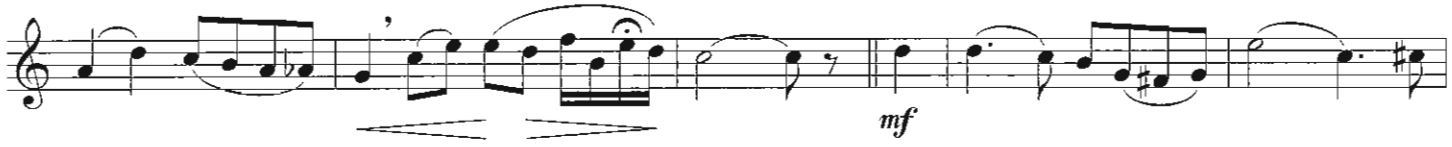


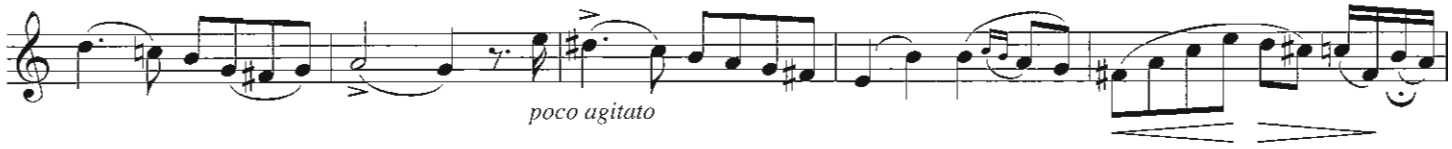


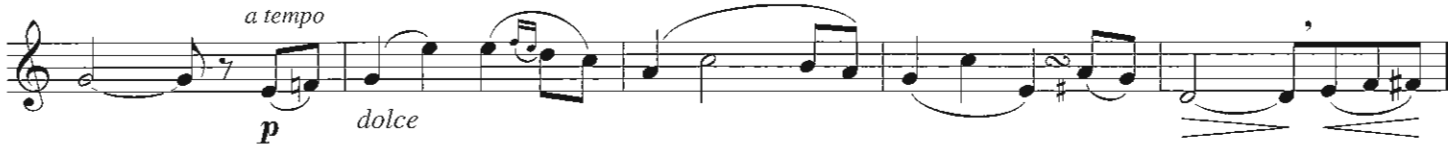
Theme

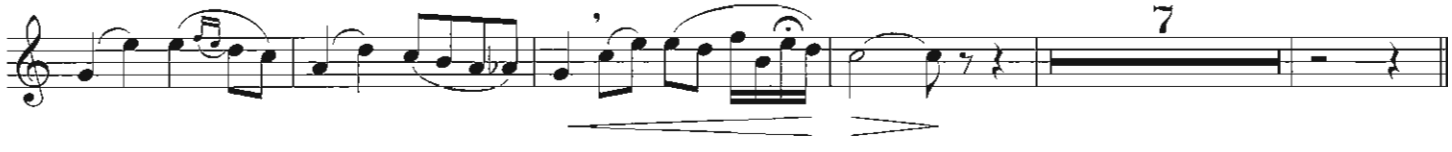
Andantino



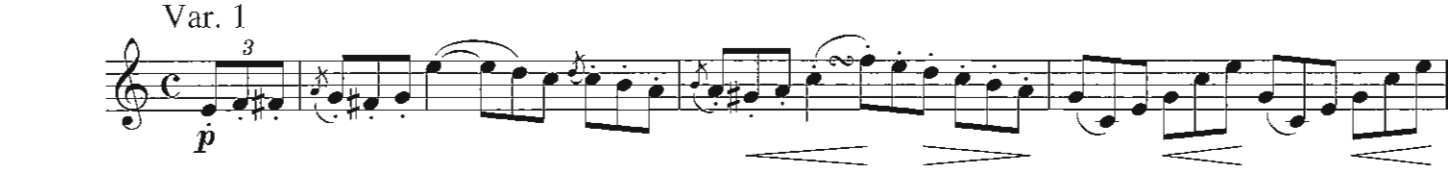


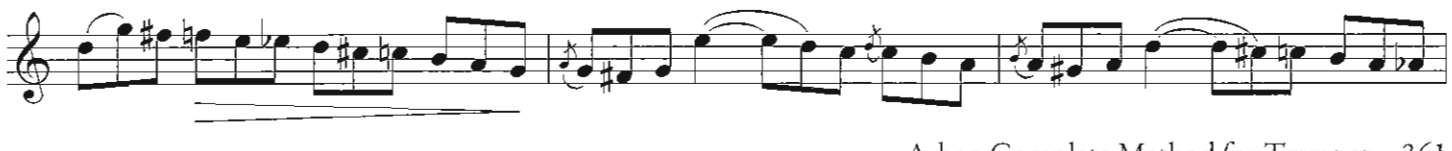


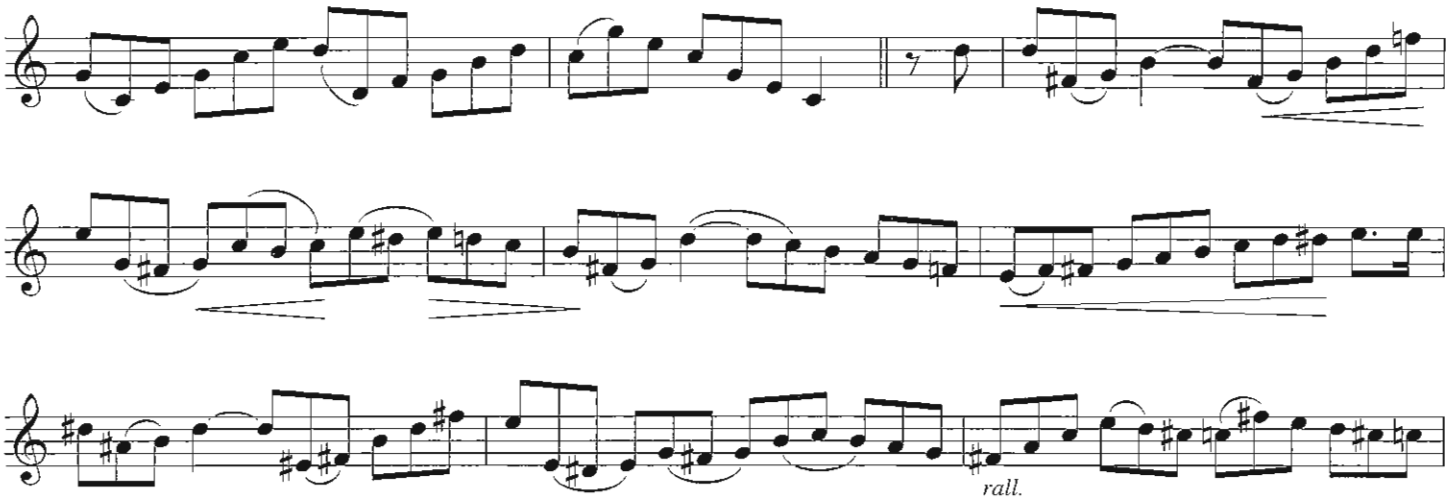


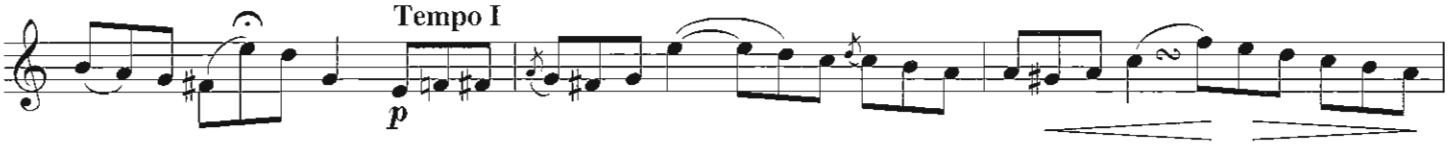


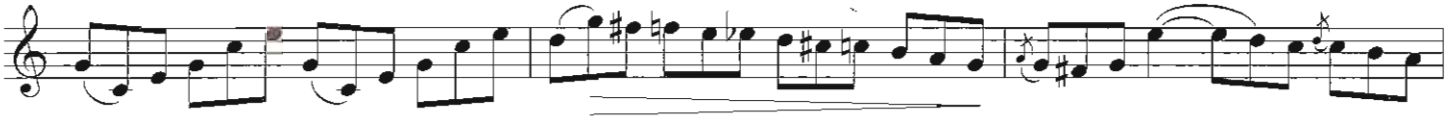
Var. 1

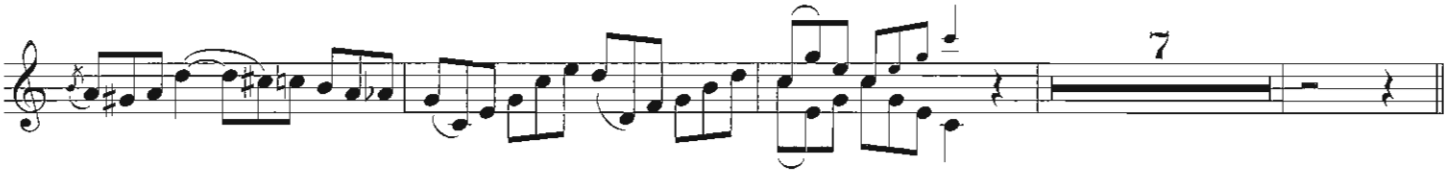






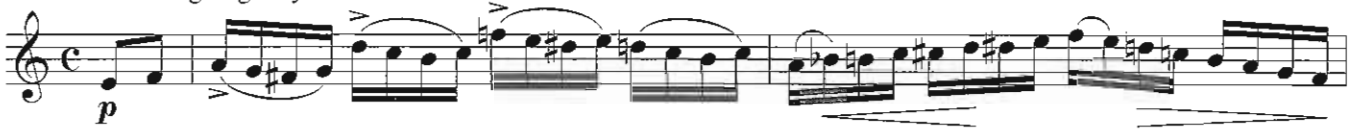


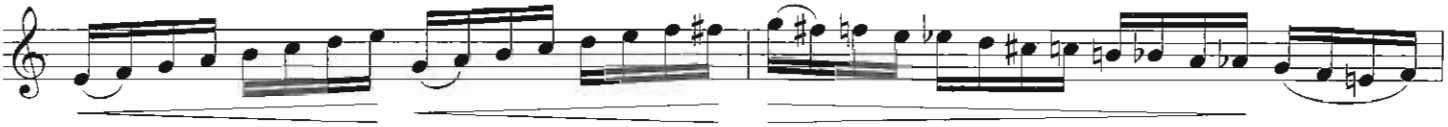


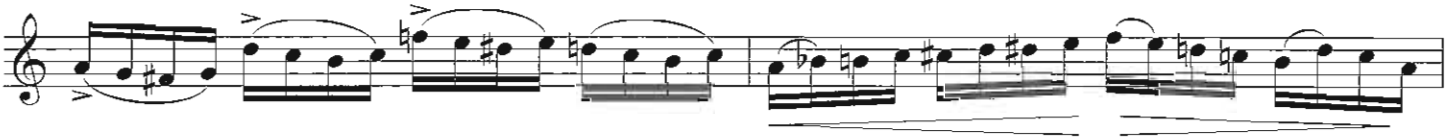


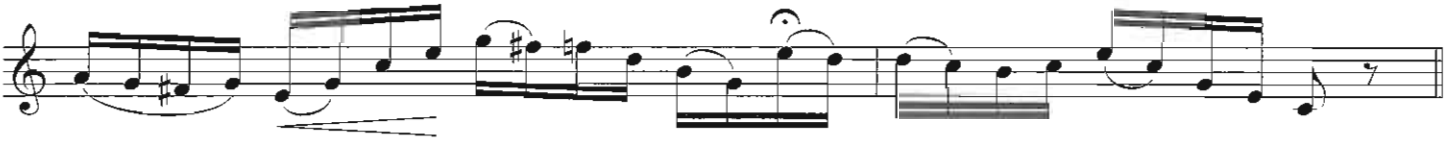
Var. II

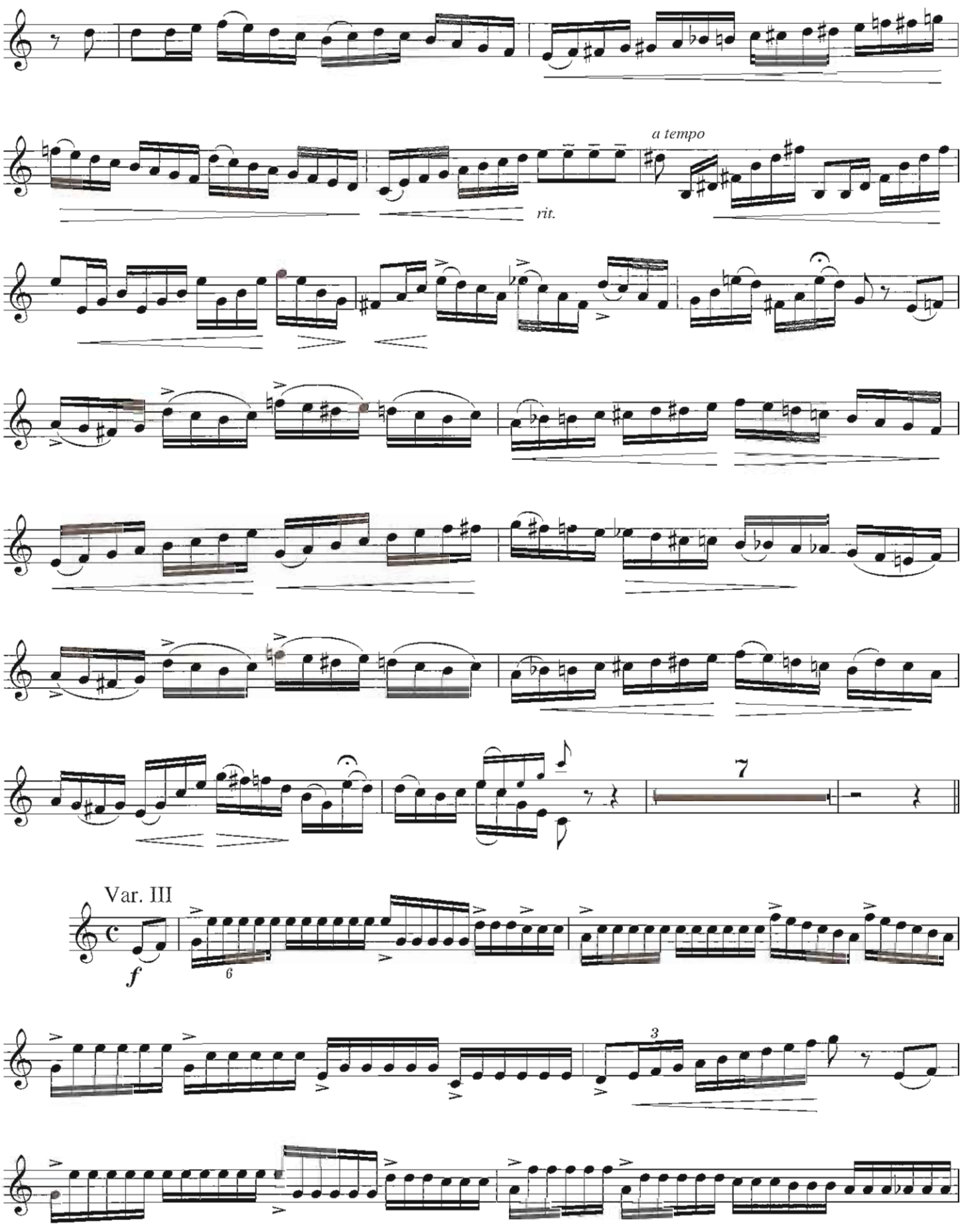
Double tonguing may be used ad lib.

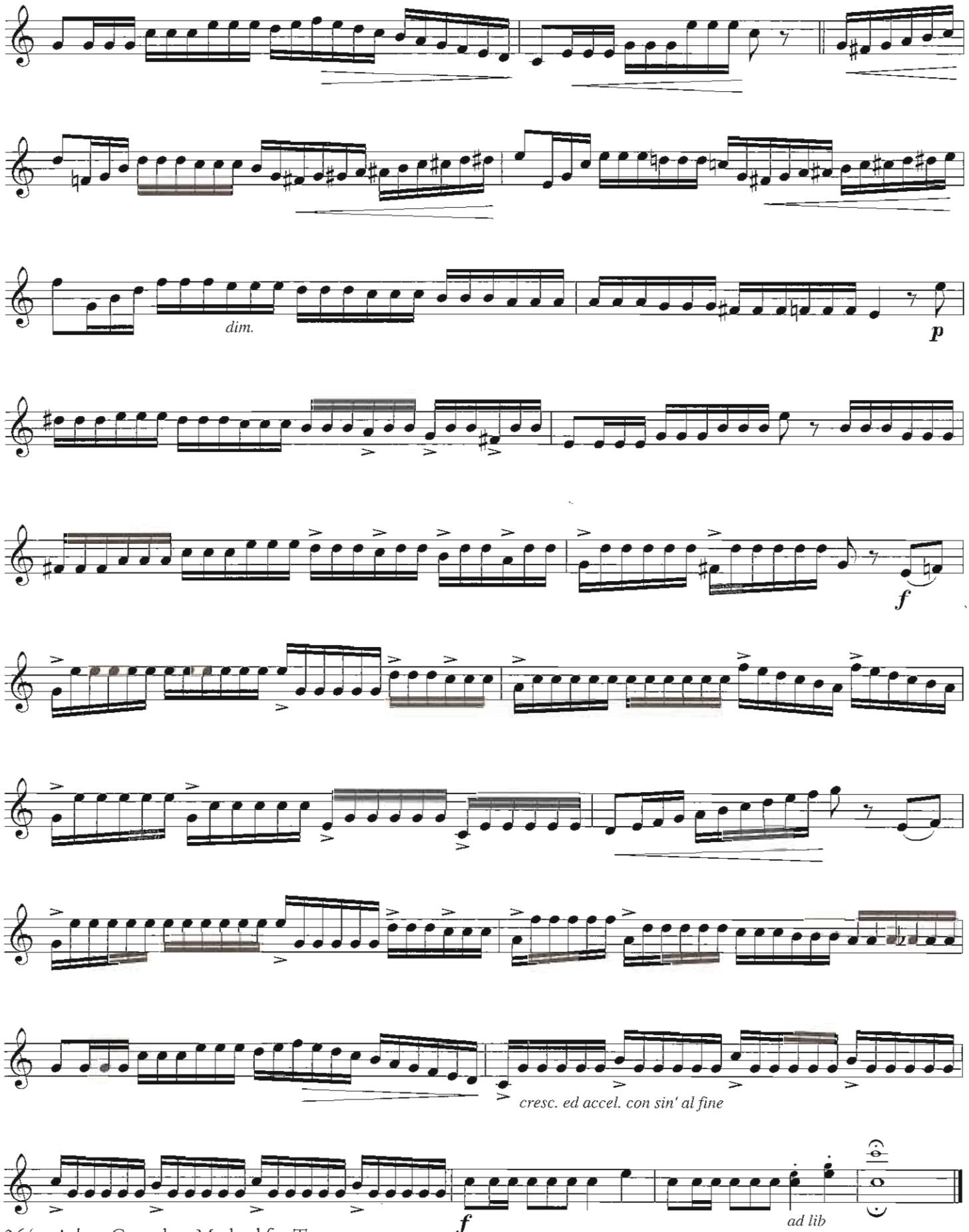









a tempo
rit.
7
Var. III
f
6
3

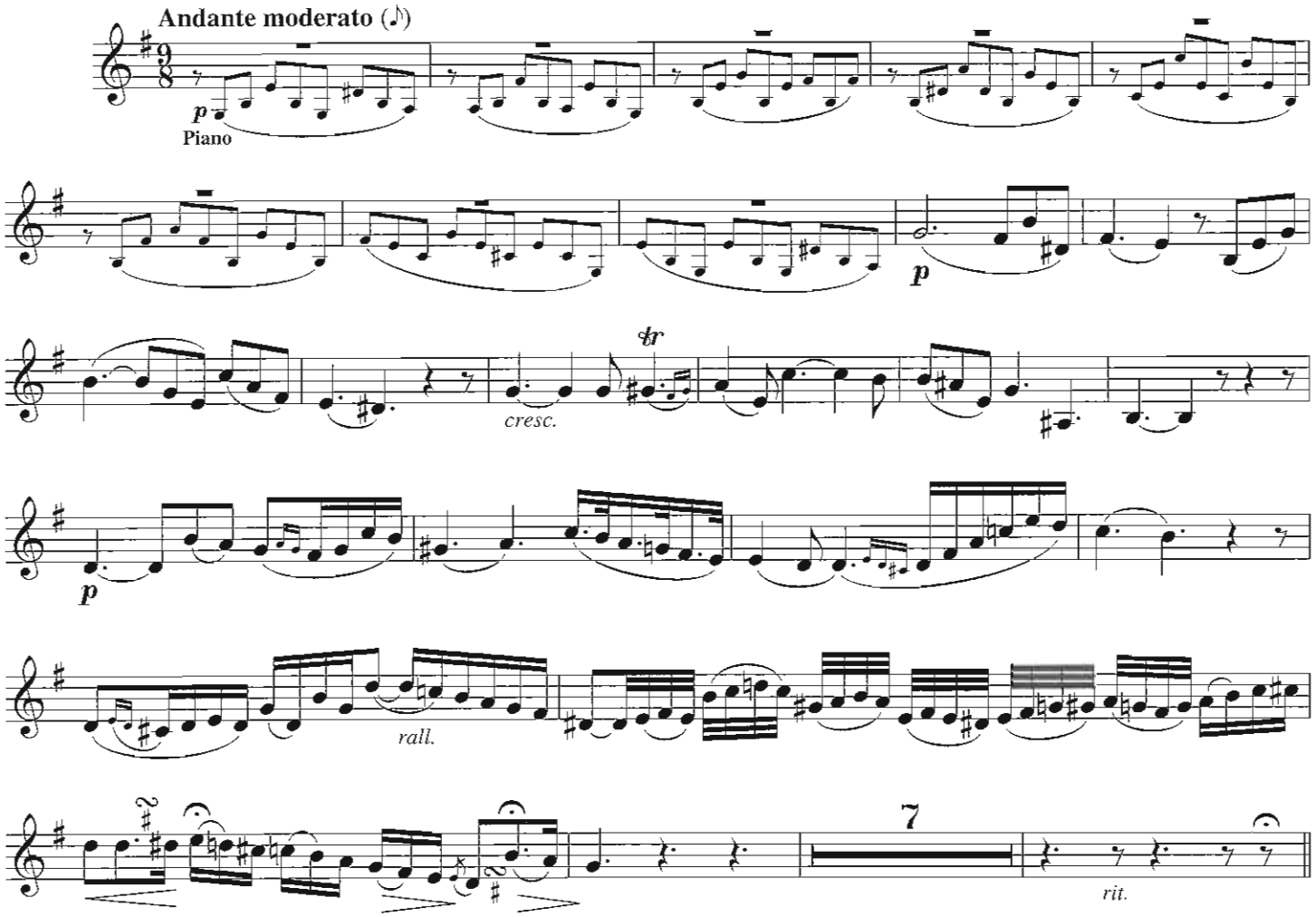

dim.
p
f
cresc. ed accel. con sin' al fine
f
ad lib

Cornet in B♭

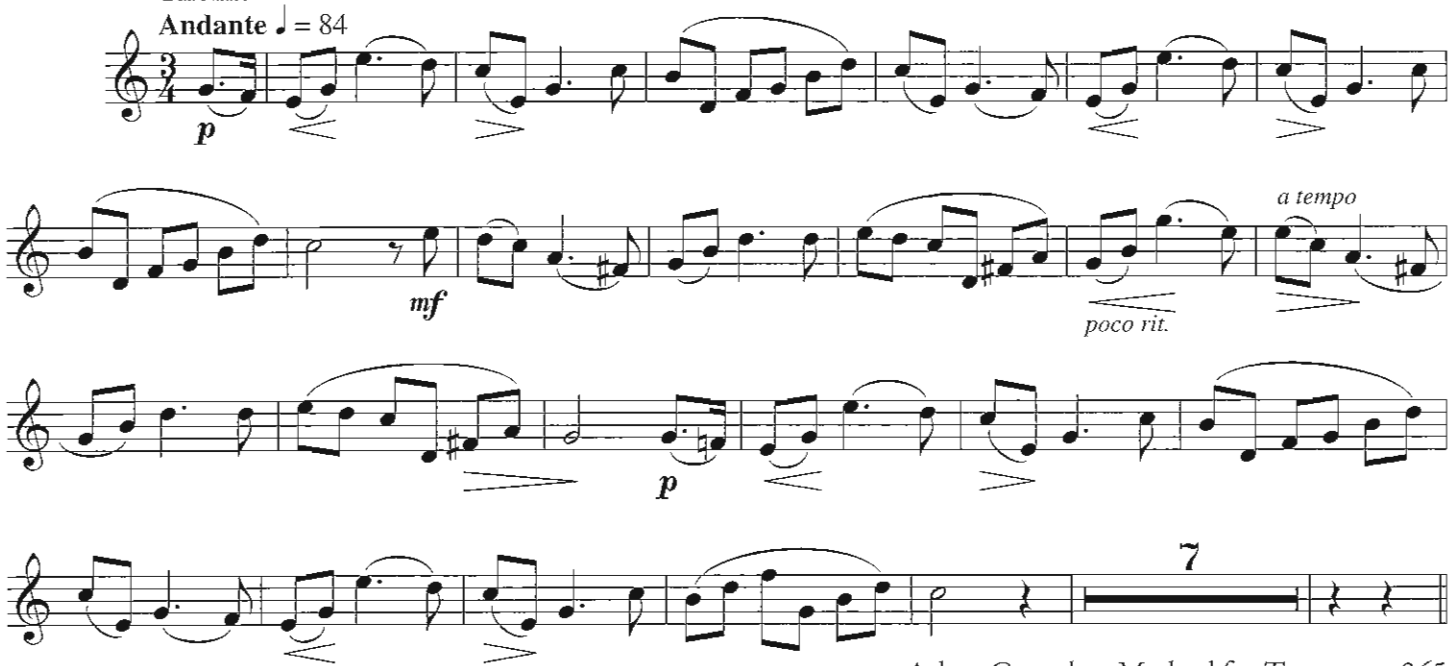
No. 4
Variations
on a
Tyrolean Song

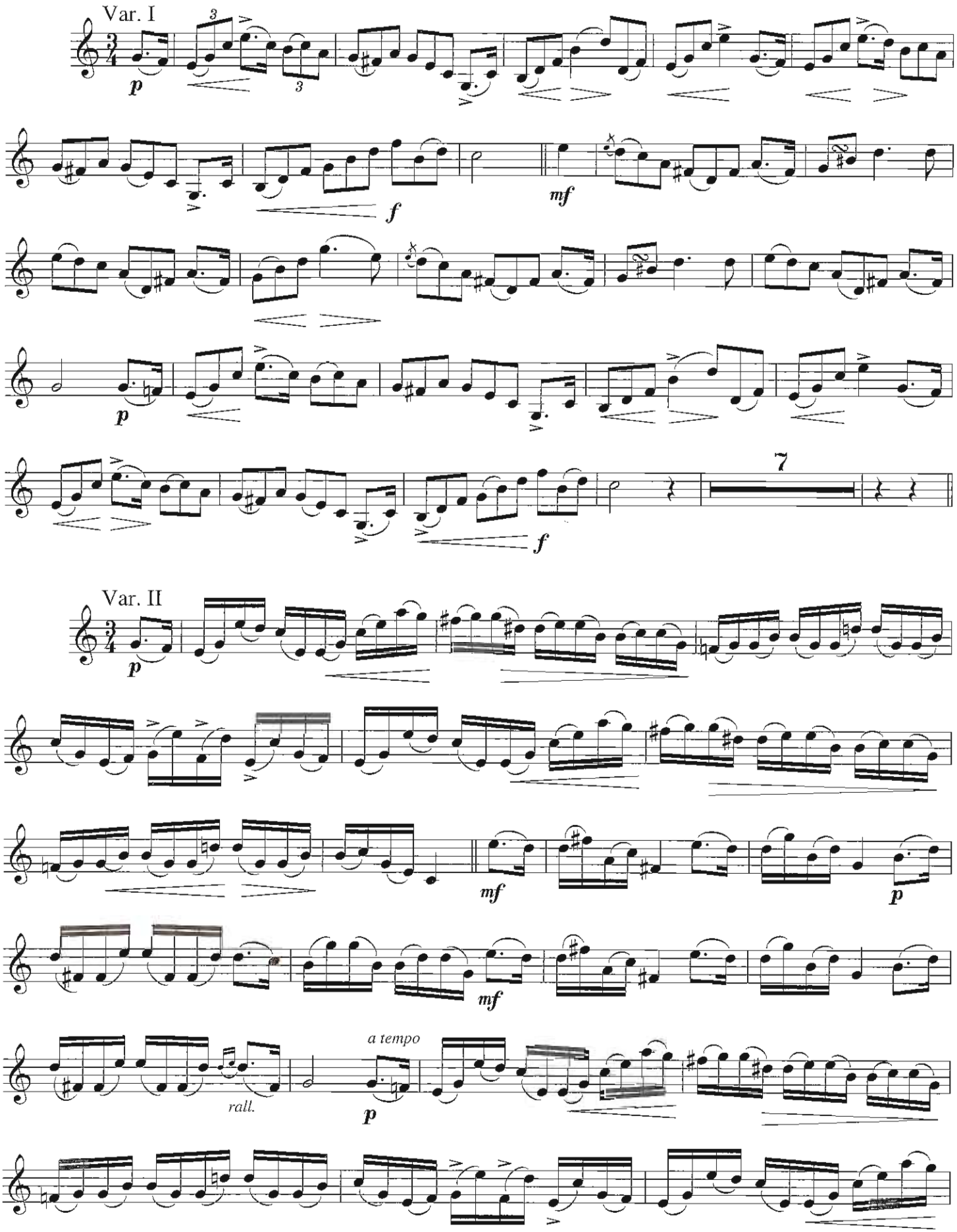
J. B. Arban

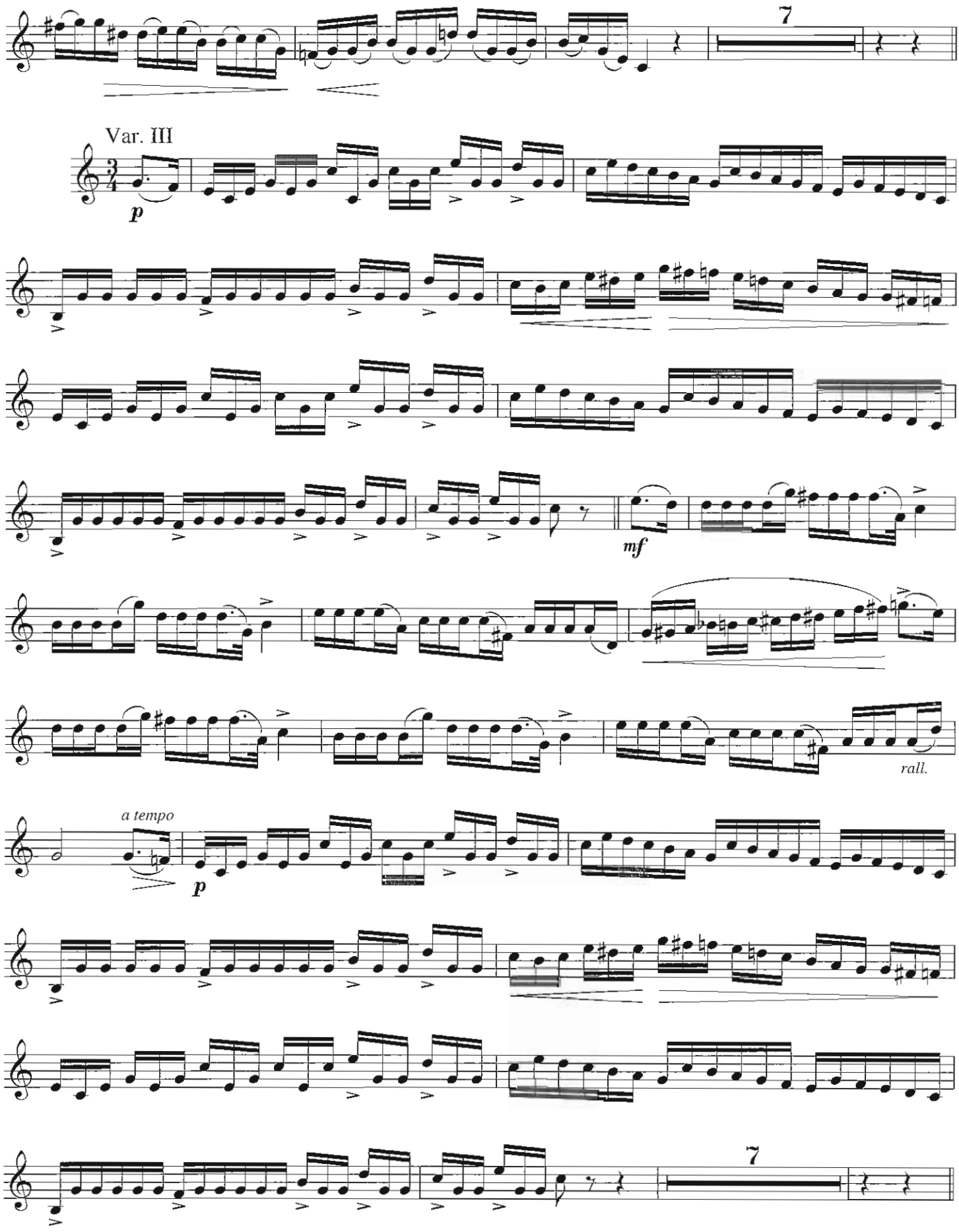
Intro
Andante moderato (♪)

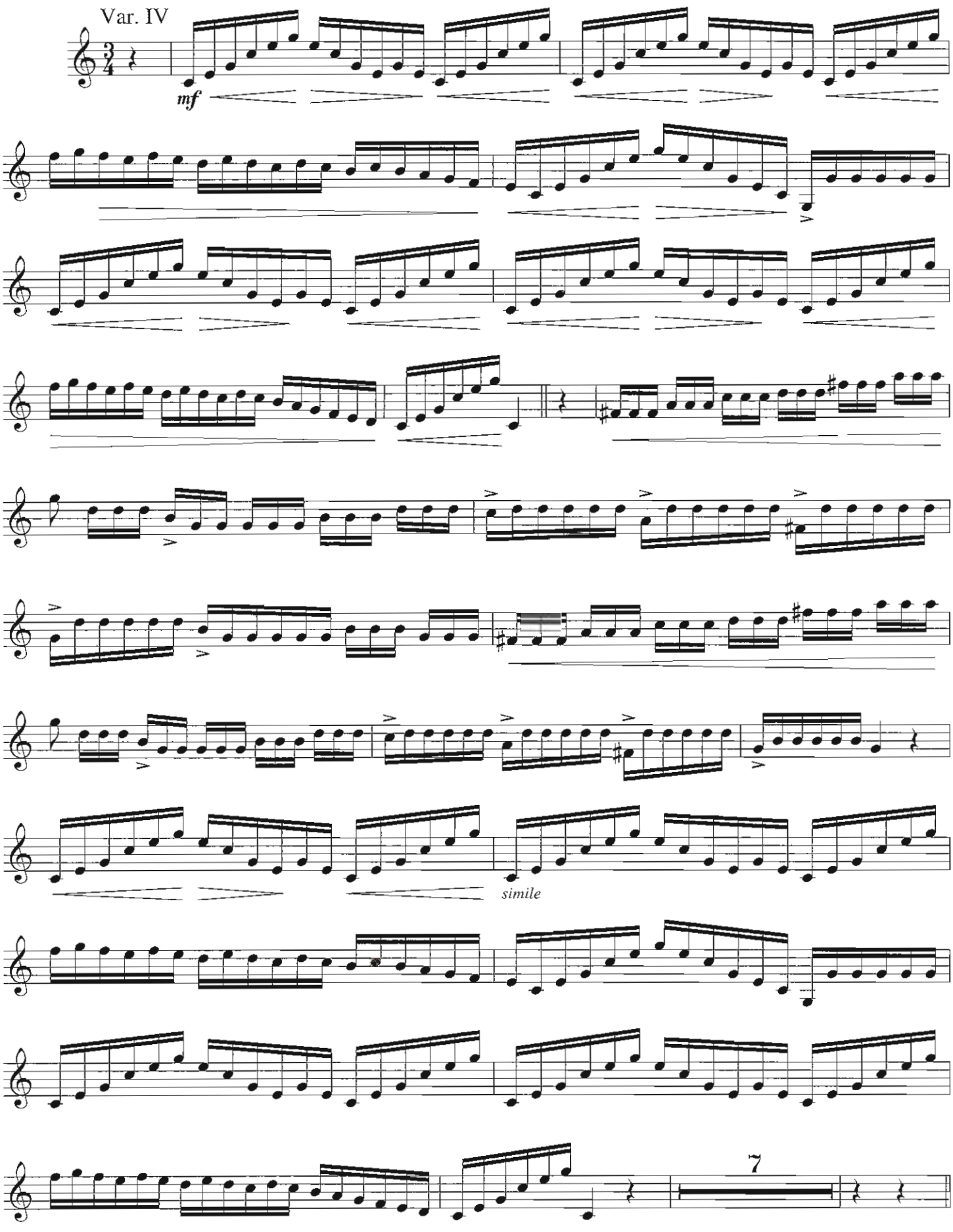


Theme
Andante ♩ = 84



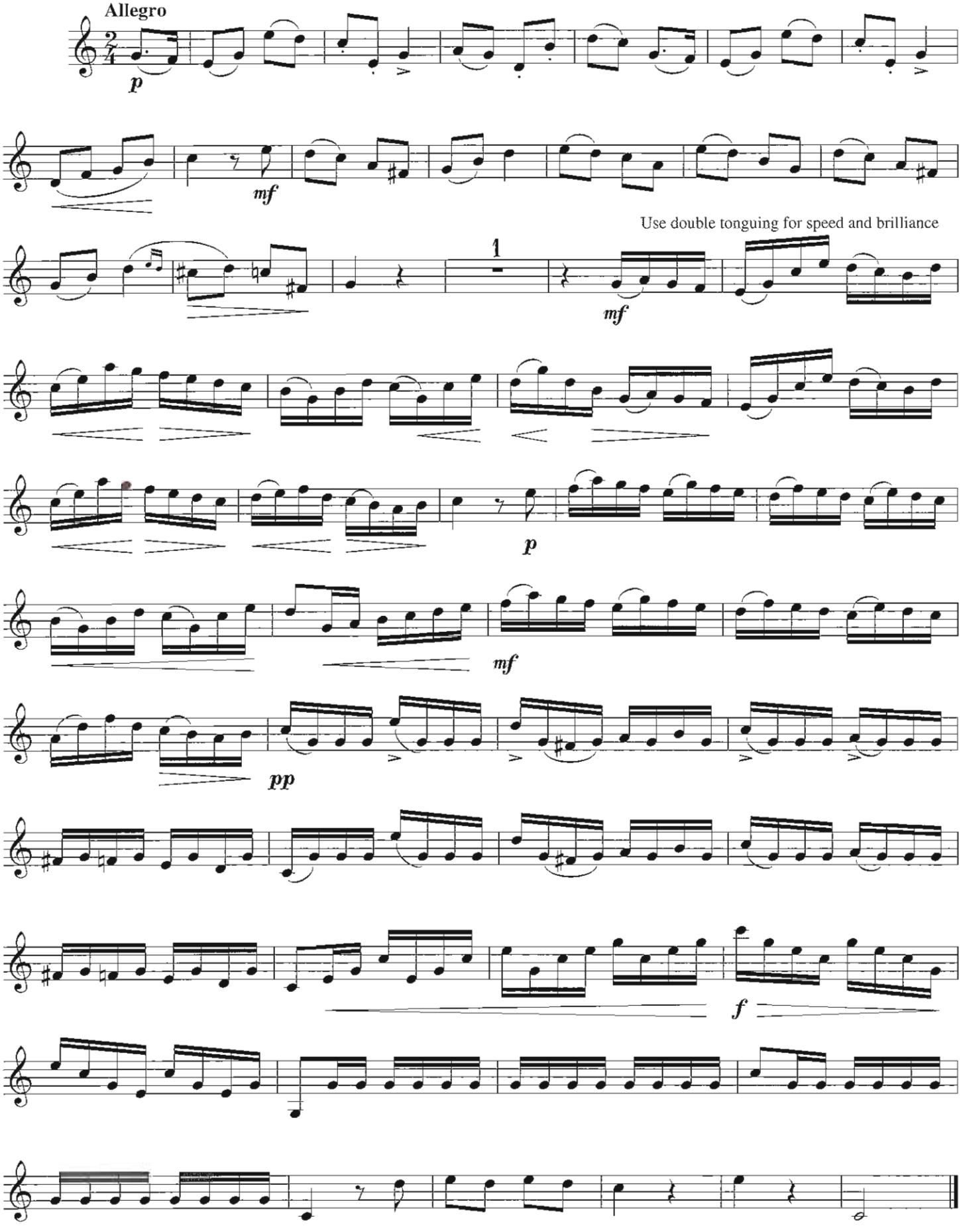

Var. I
p
f
mf
7
Var. II
a tempo
rall.


7
Var. III
p
mf
rall.
a tempo
p
7


Var. IV
mf
simile
7

Rondo

Allegro



No. 5
Variations

on a song

Vois-tu la neige qui brille

(The Beautiful Snow)

J. B. Arban

Andante quasi Allegretto

Piano

ff

p

mf

rall.

a tempo

p

7

Var. I

p

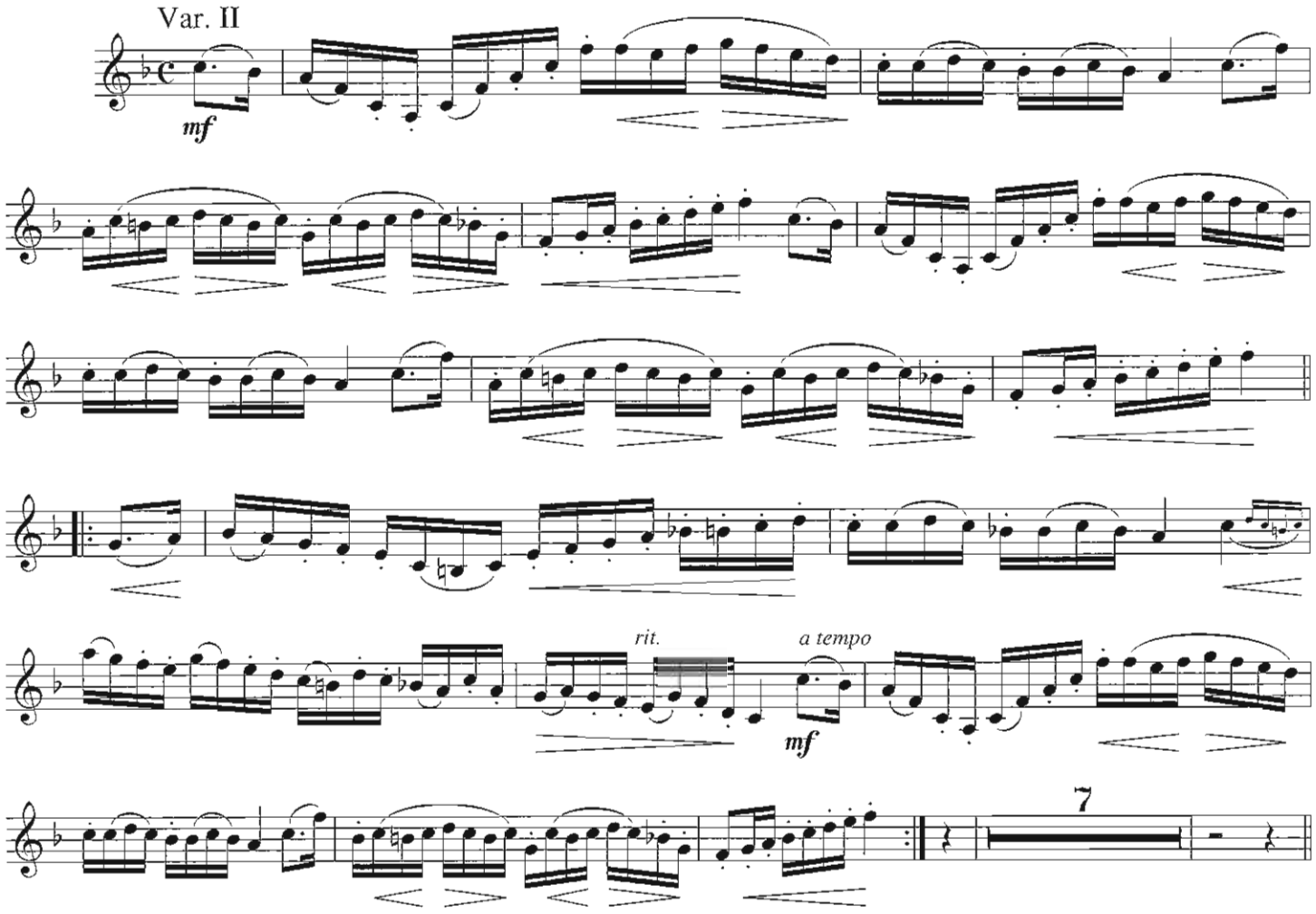
mf

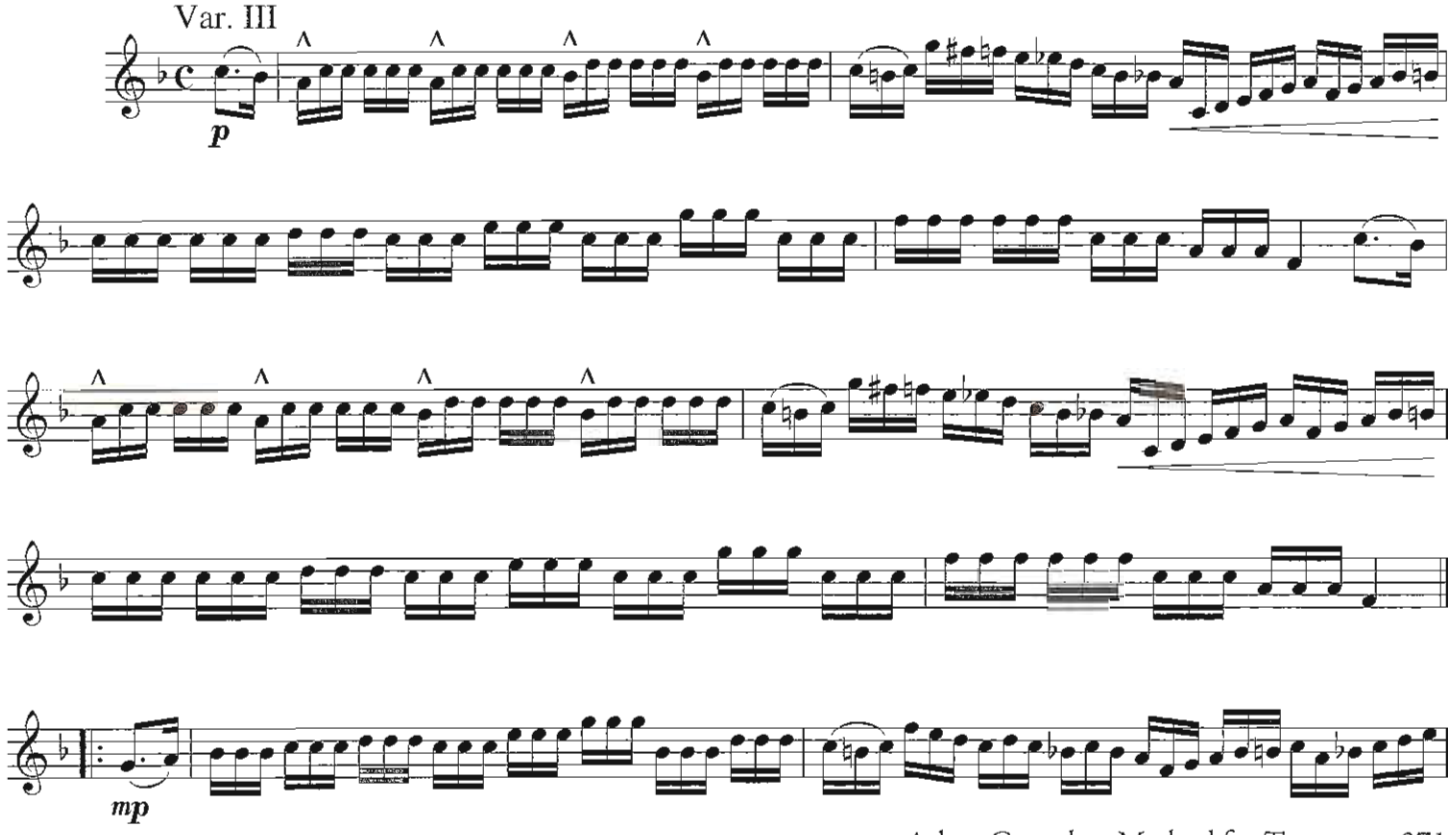
rall.

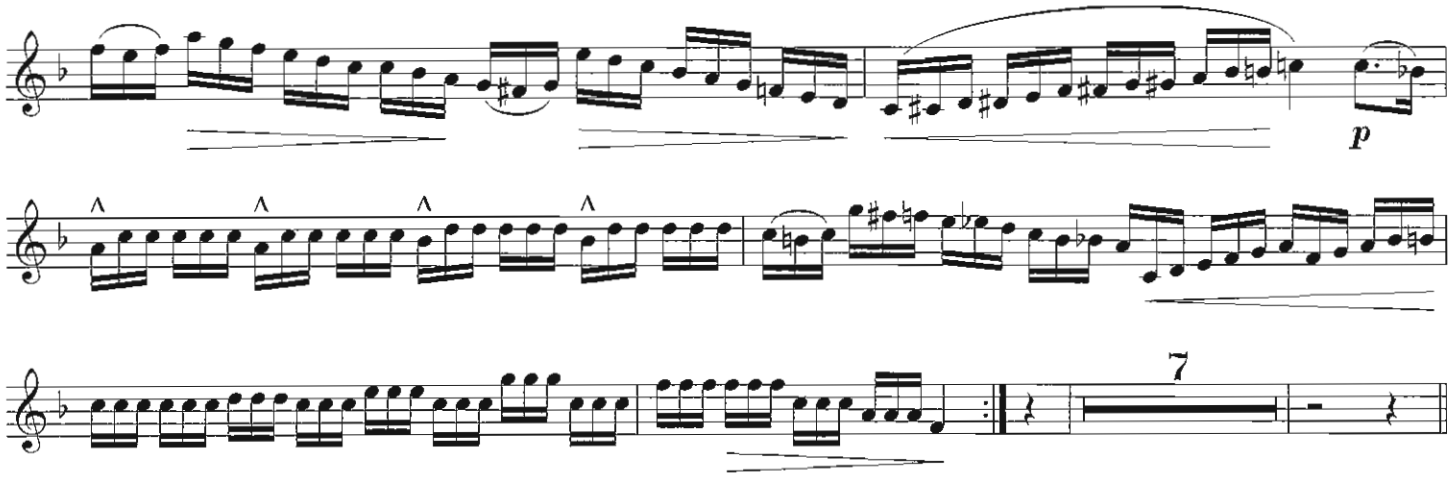
a tempo

p

7

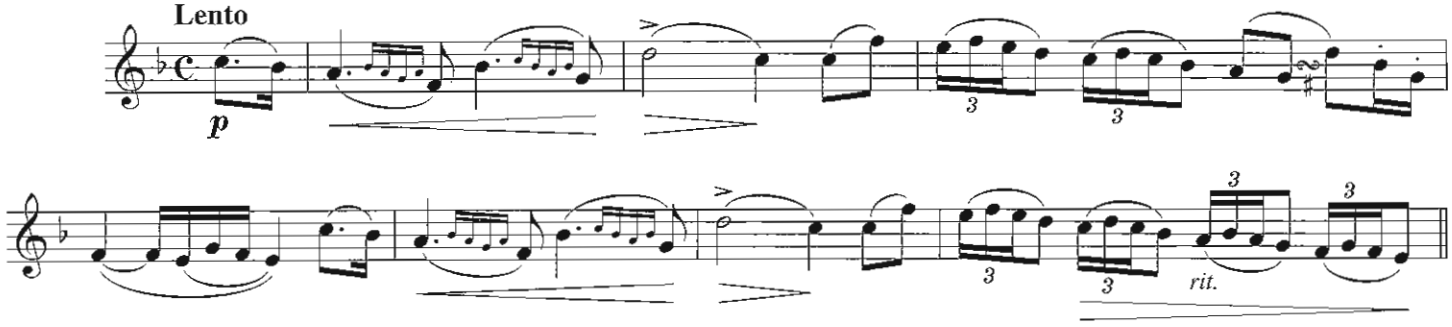

Var. II
mf
rit.
a tempo
mf
7


Var. III
p
mp

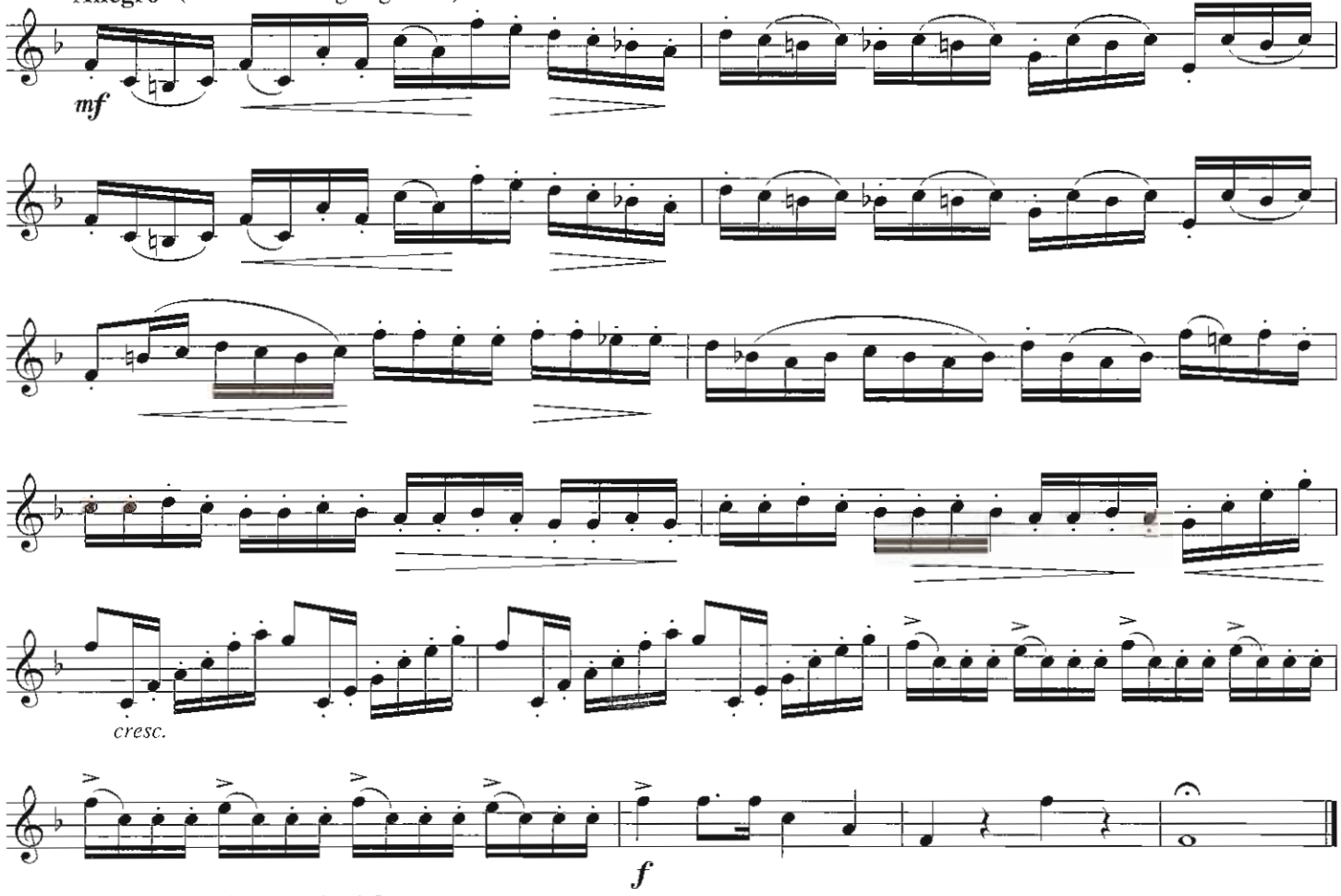


Finale

Lento



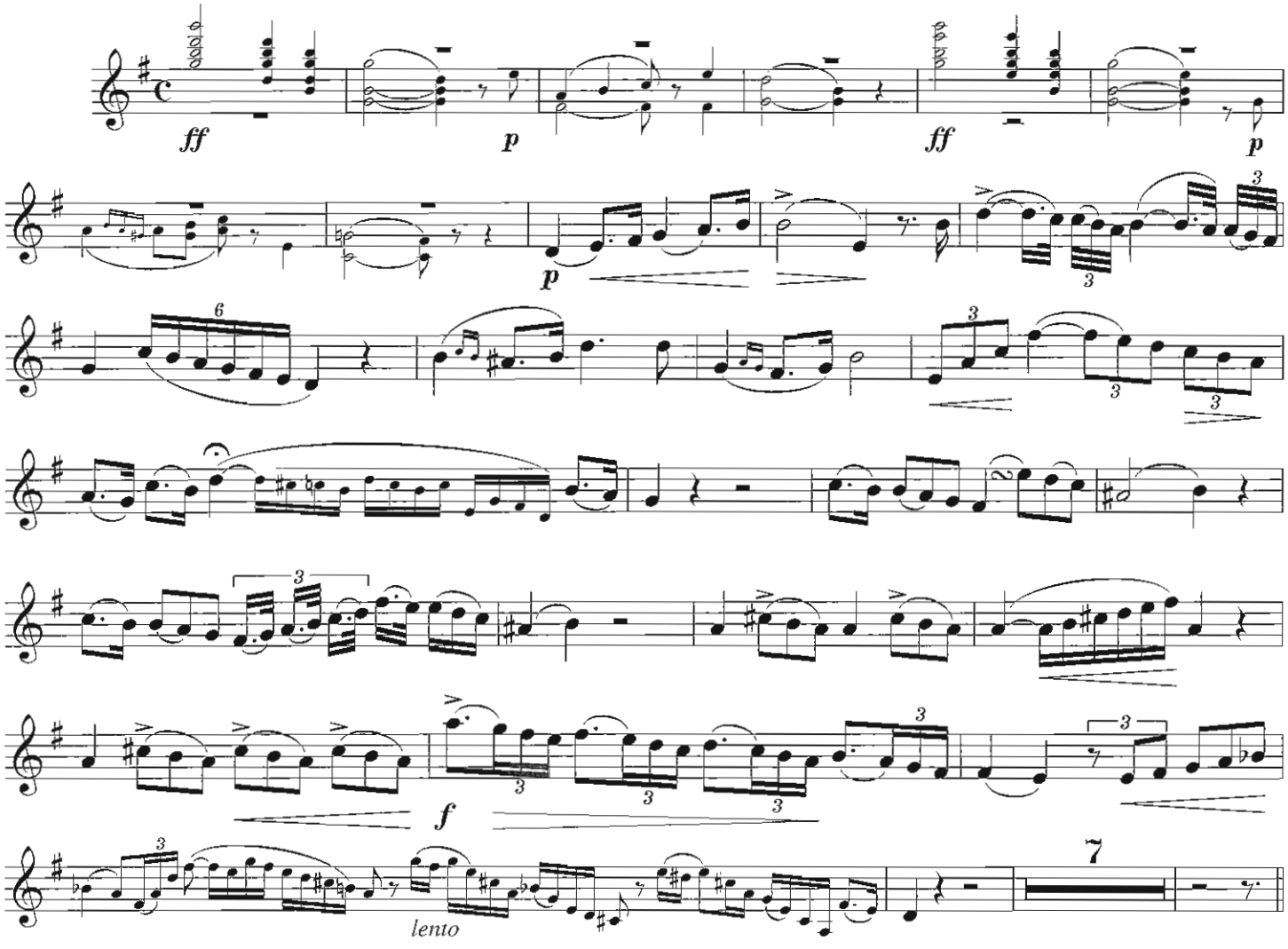
Allegro (Use double tonguing ad lib)



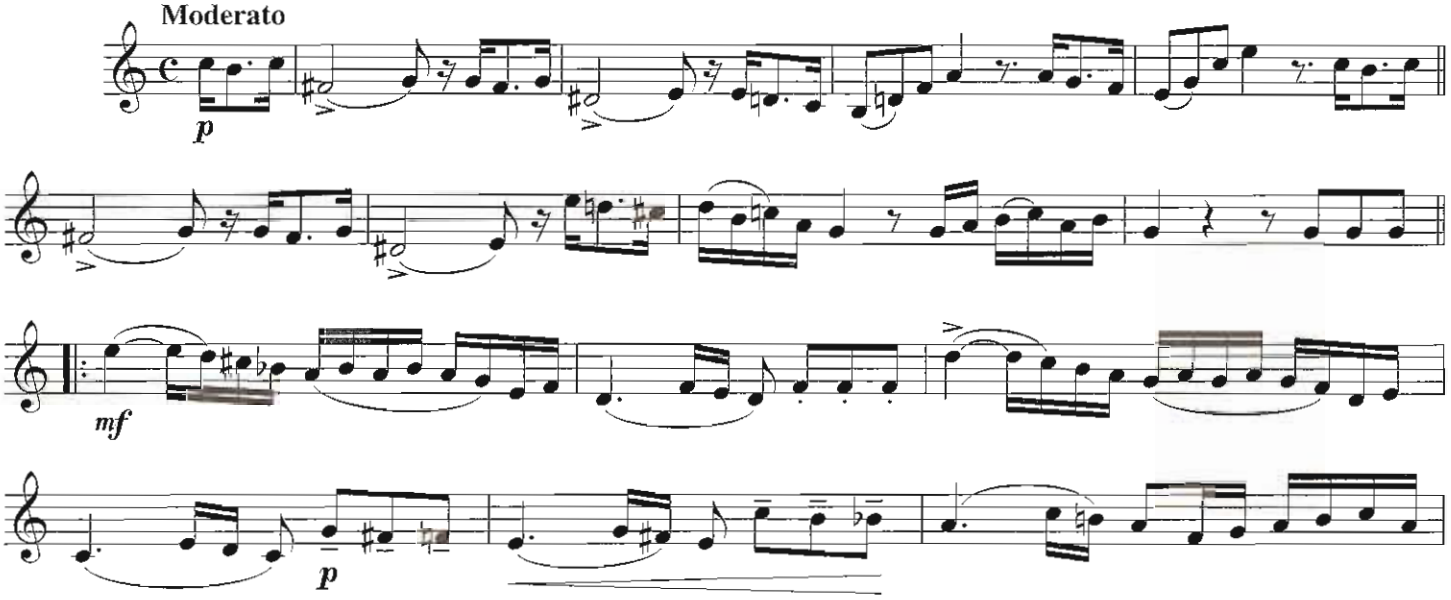
No. 6
Cavatina and Variations

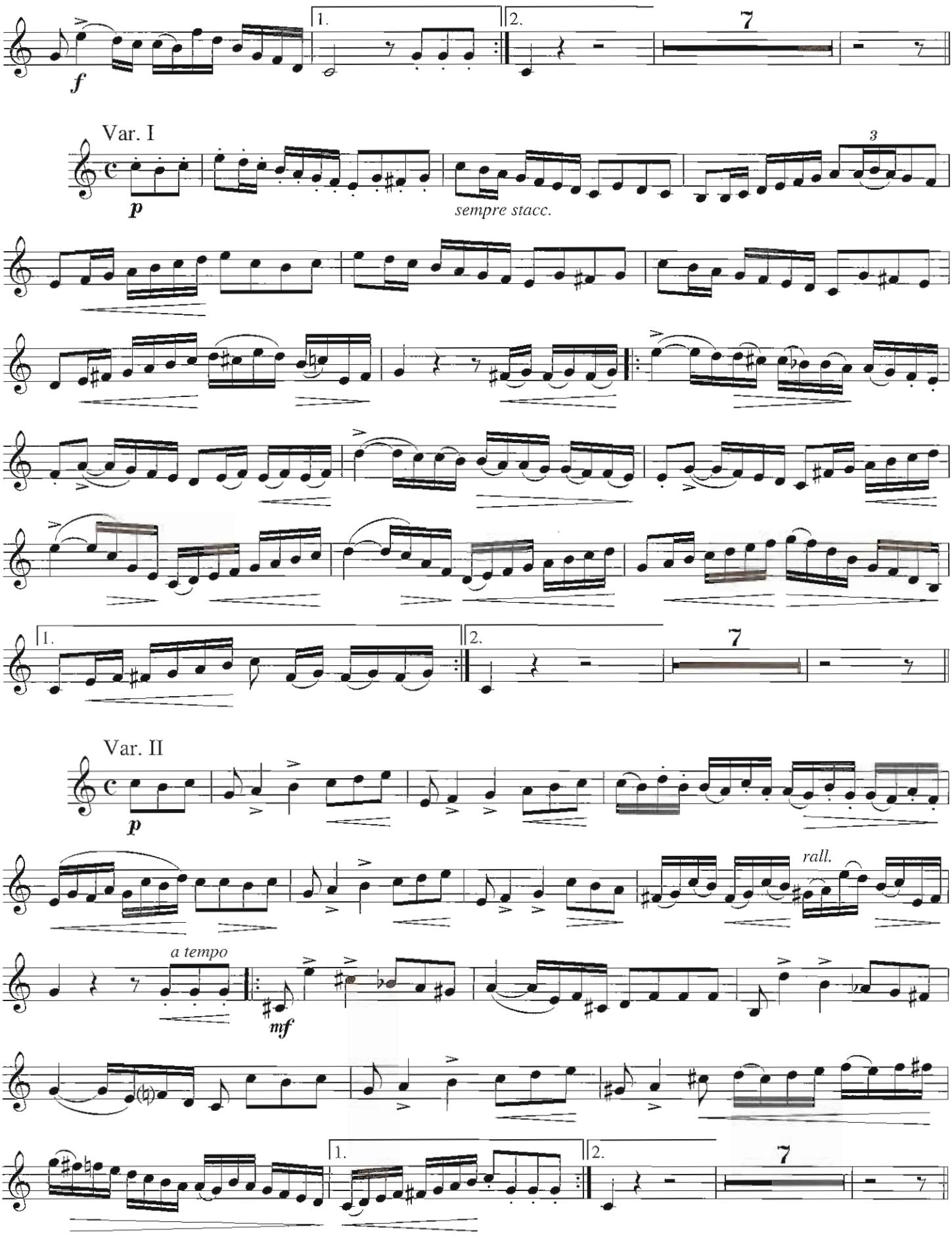
Andante
Piano

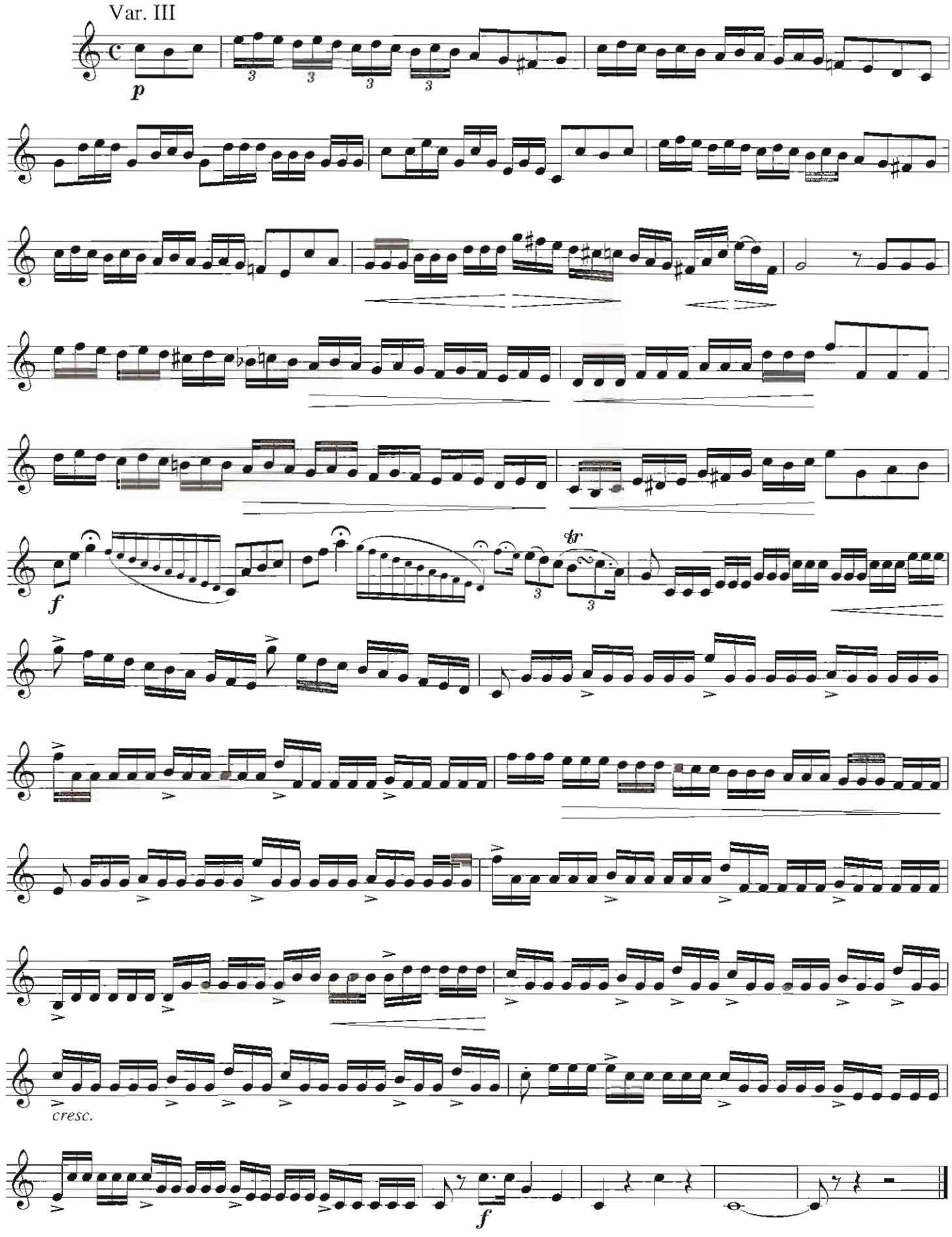
J. B. Arban



Theme
Moderato




1.
2.
7
Var. I
3
p
sempre stacc.
Var. II
p
rall.
a tempo
mf


Var. III
p
f
tr
cresc.
f

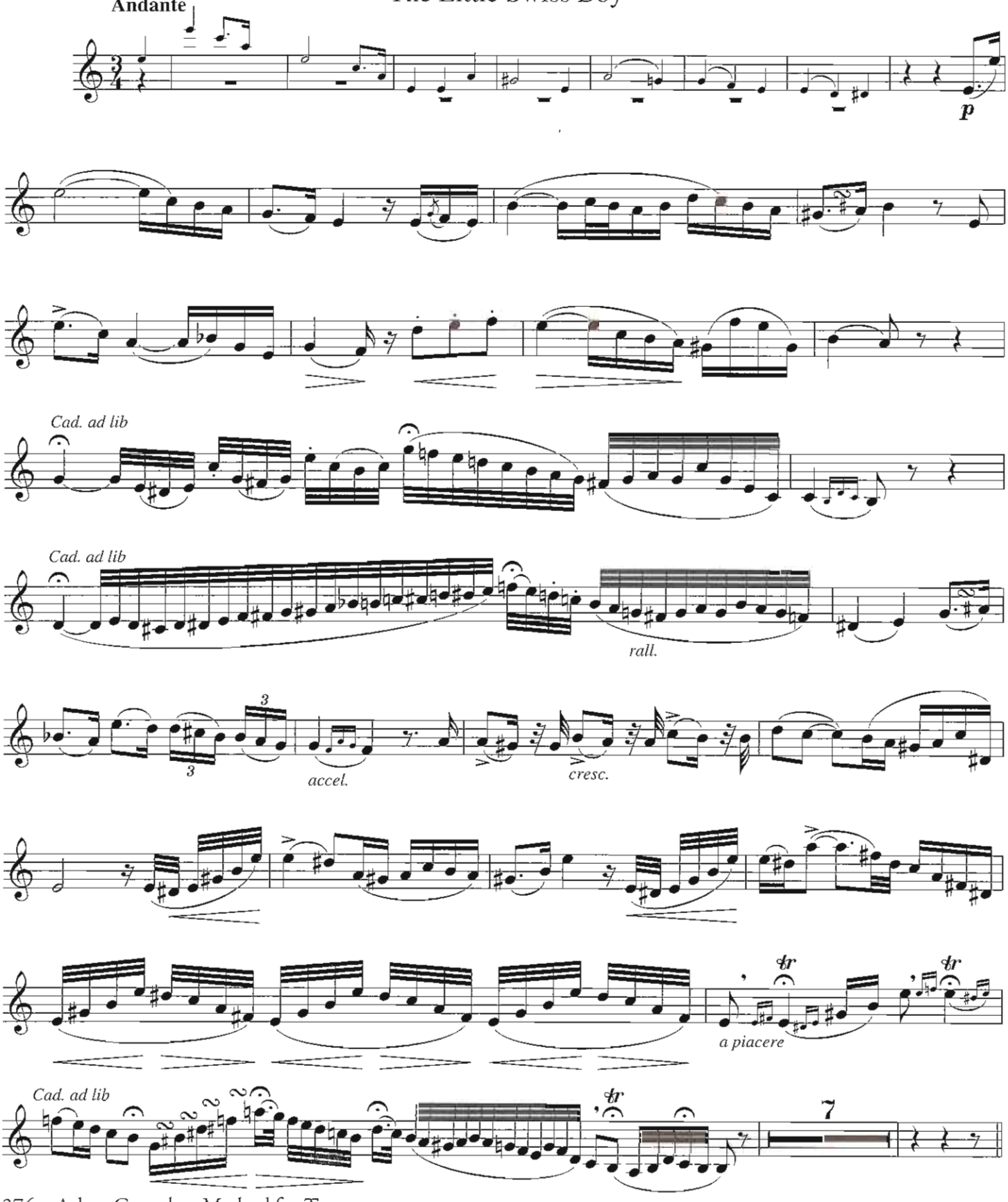
Cornet in B♭

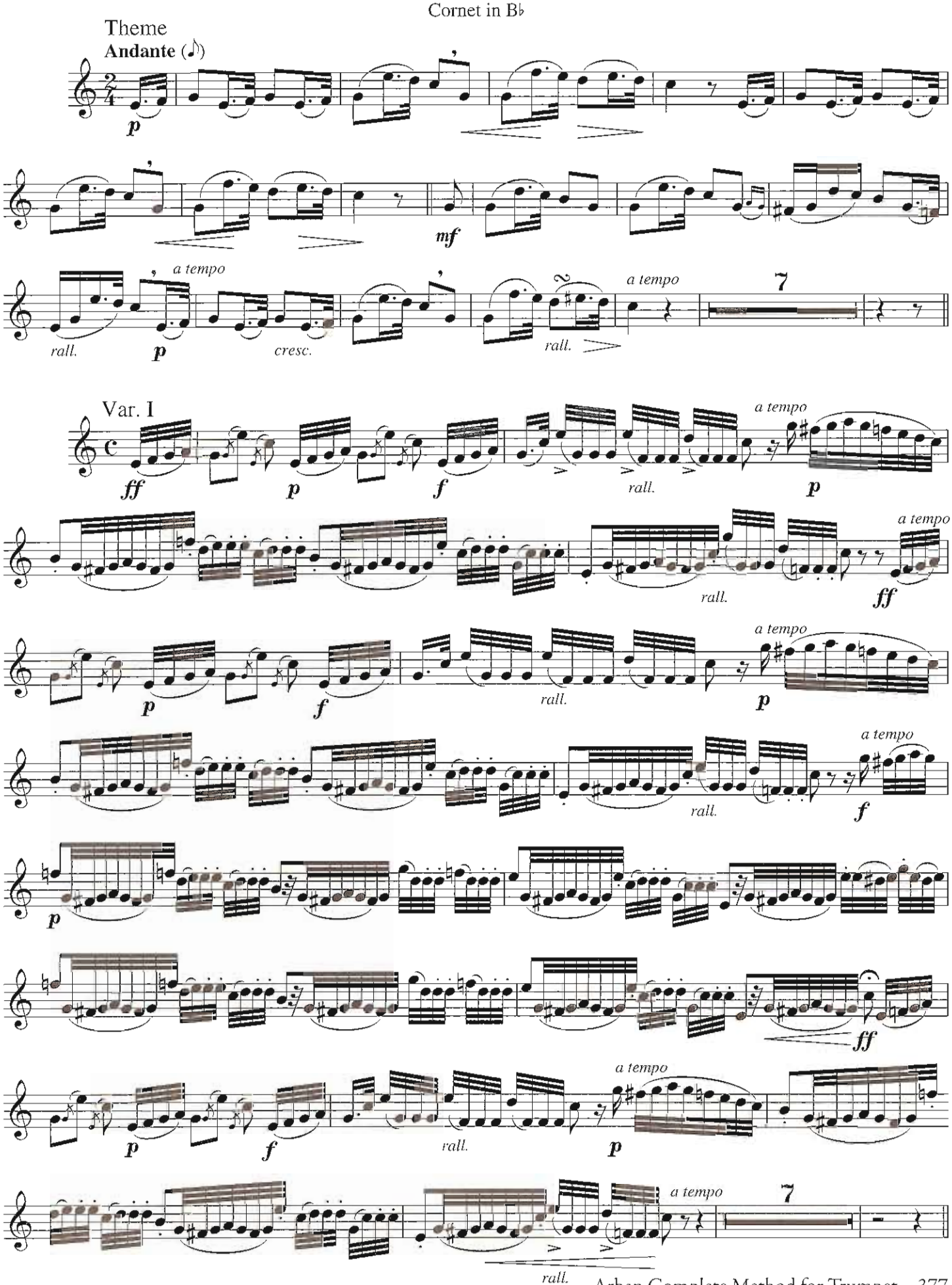
No. 7
Air Varié

on a Folk Song
The Little Swiss Boy

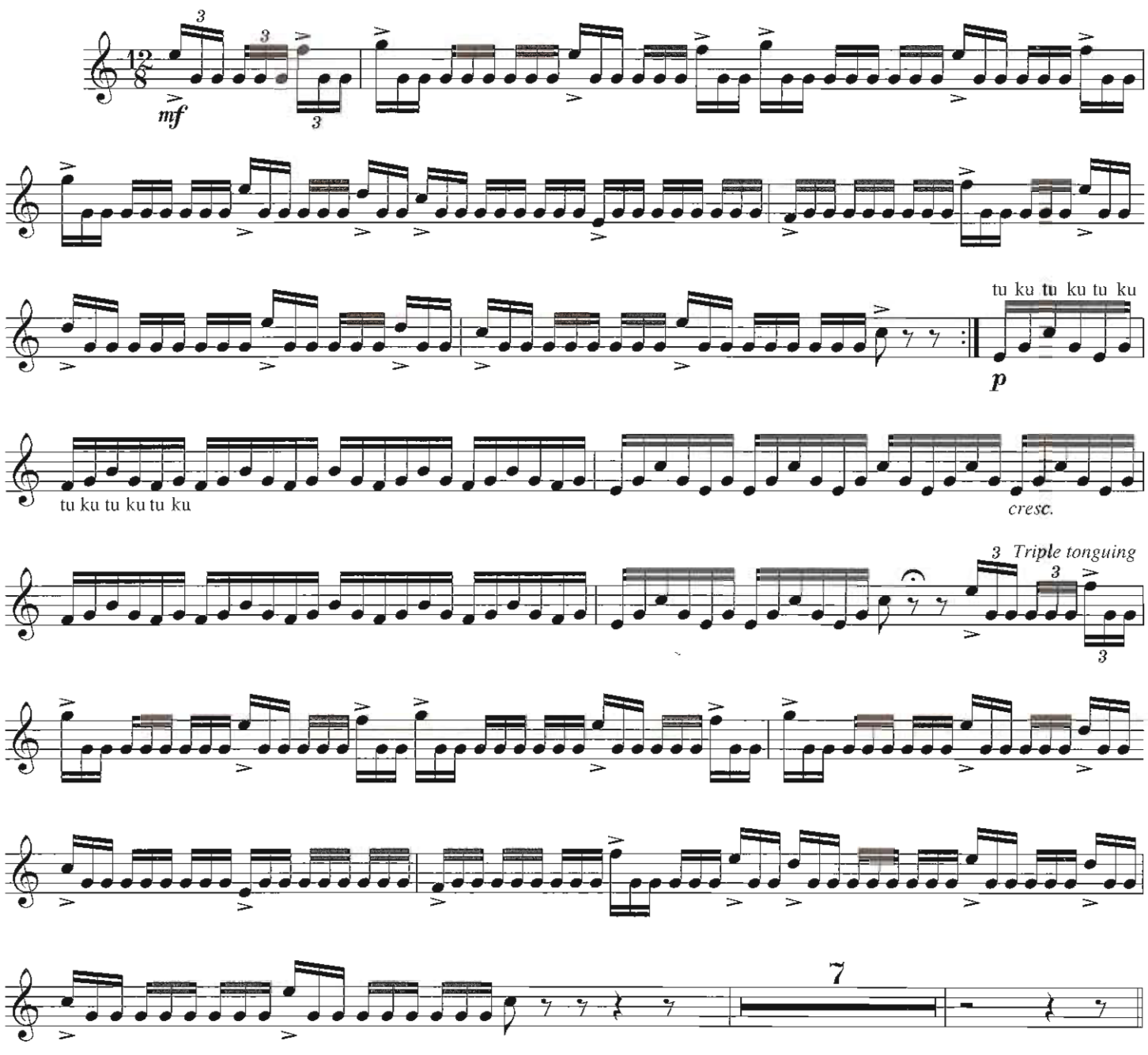
J. B. Arban

Intro
Andante



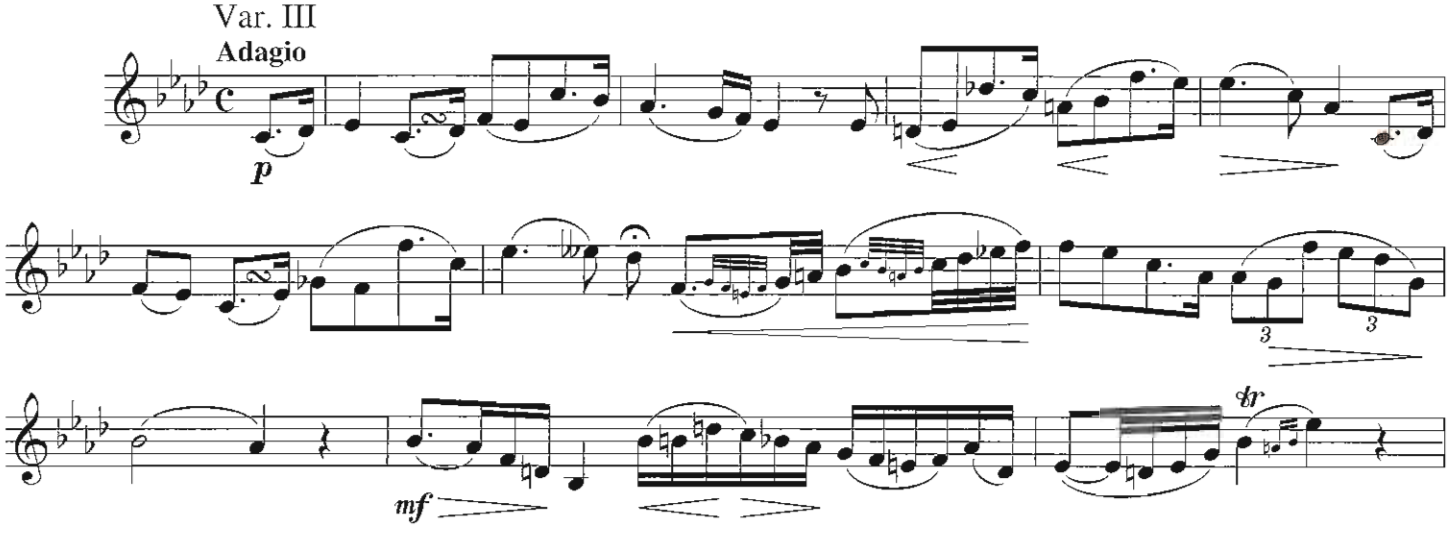

Theme
Andante (♪)
p
mf
a tempo
rall.
cresc.
7
Var. I
fff
f
ff

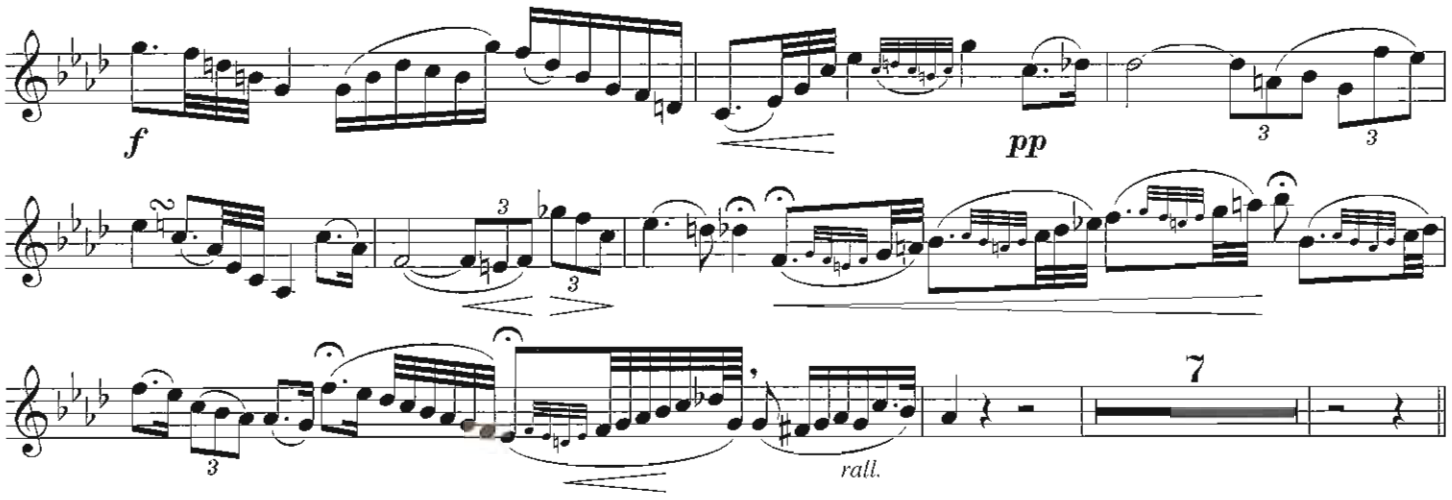
Var. II



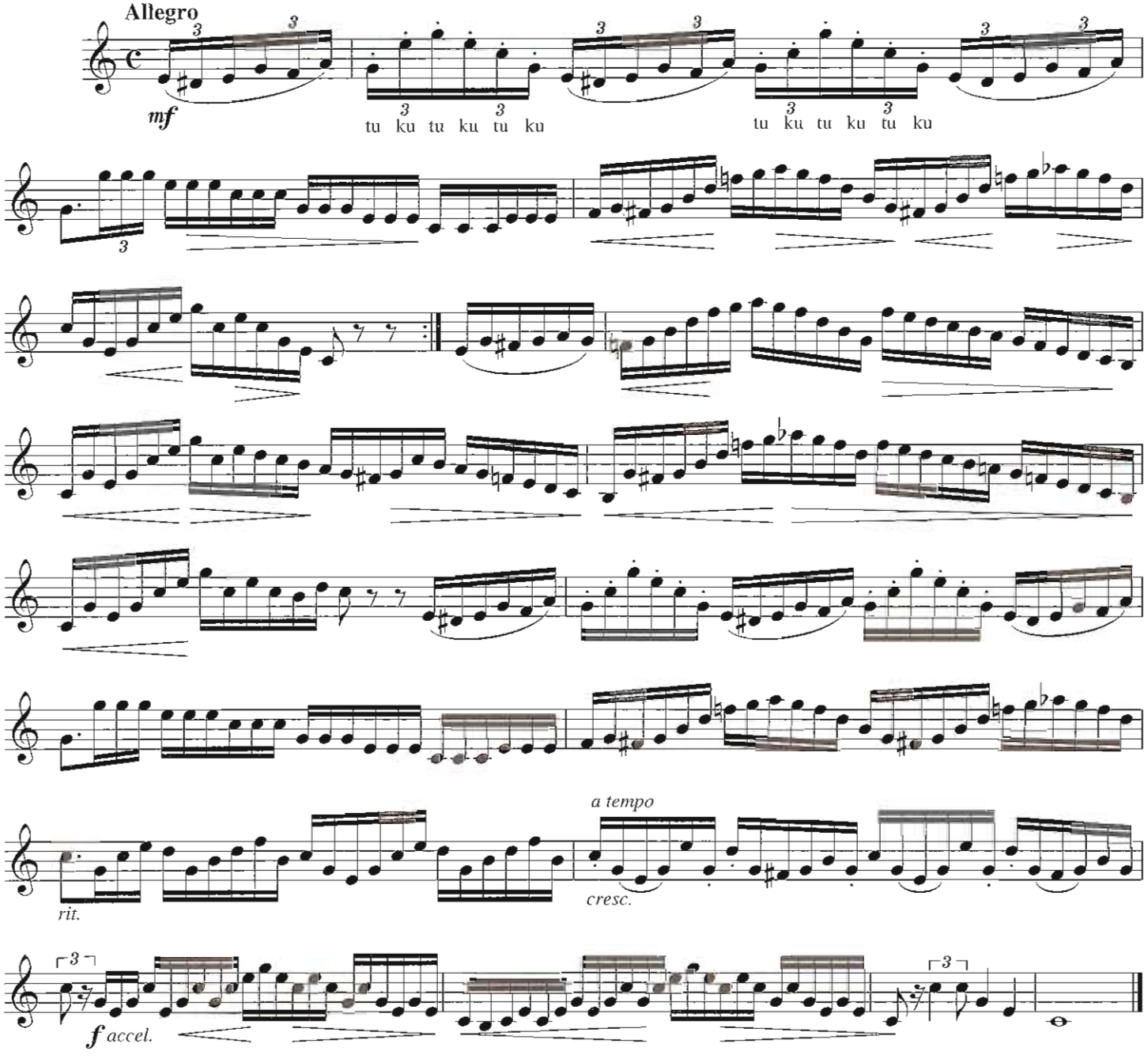
Var. III

Adagio

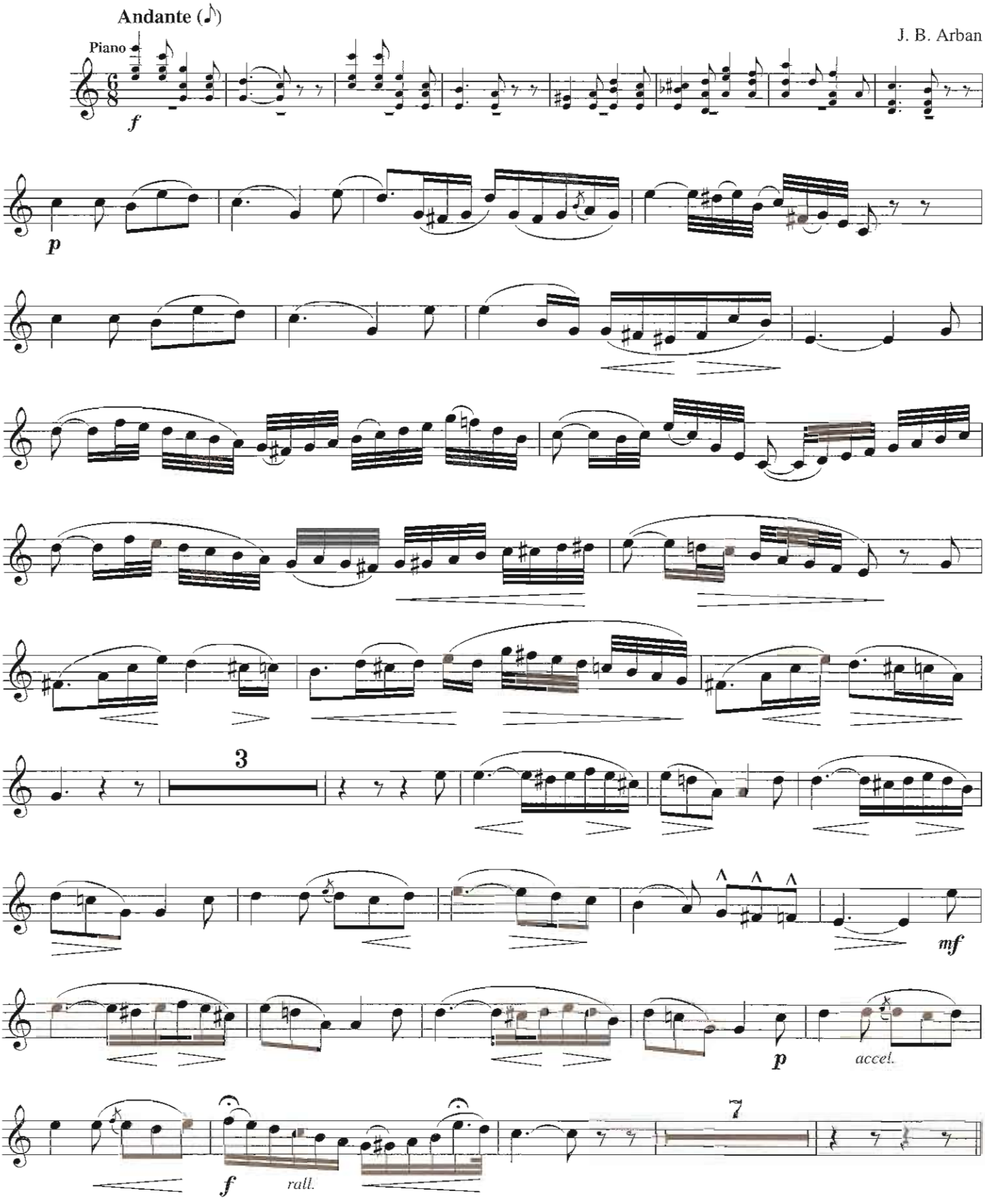


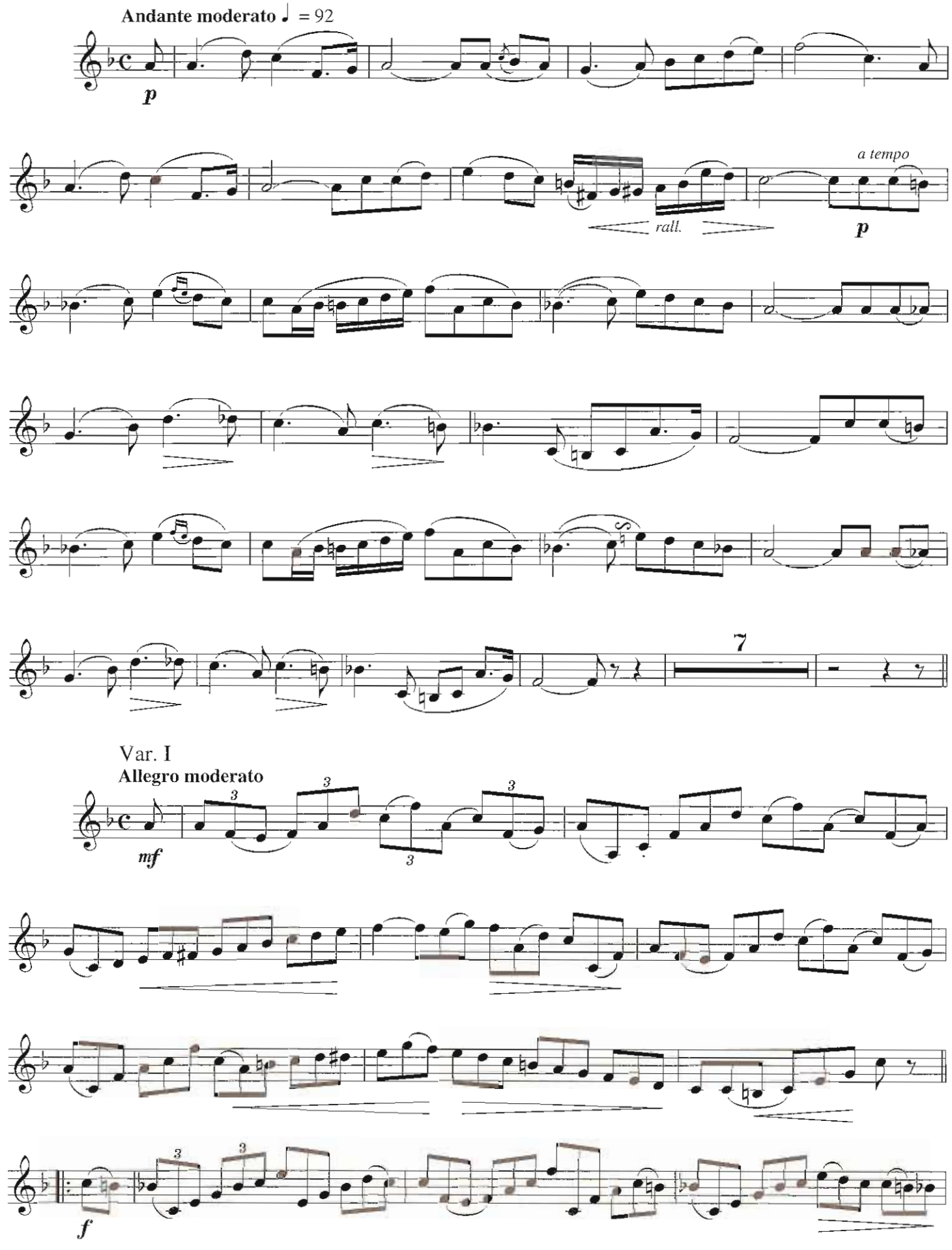


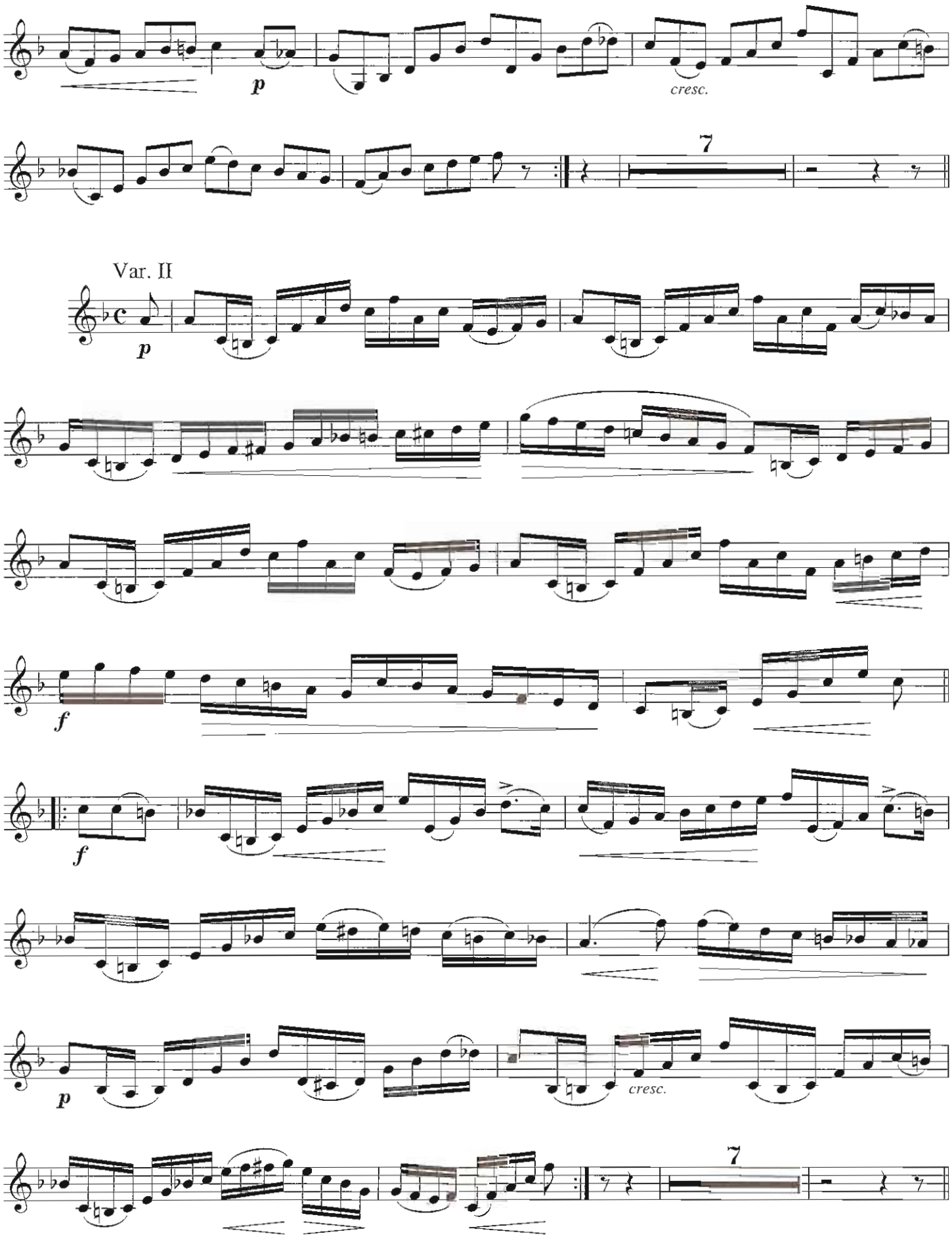
Var. IV et Finale

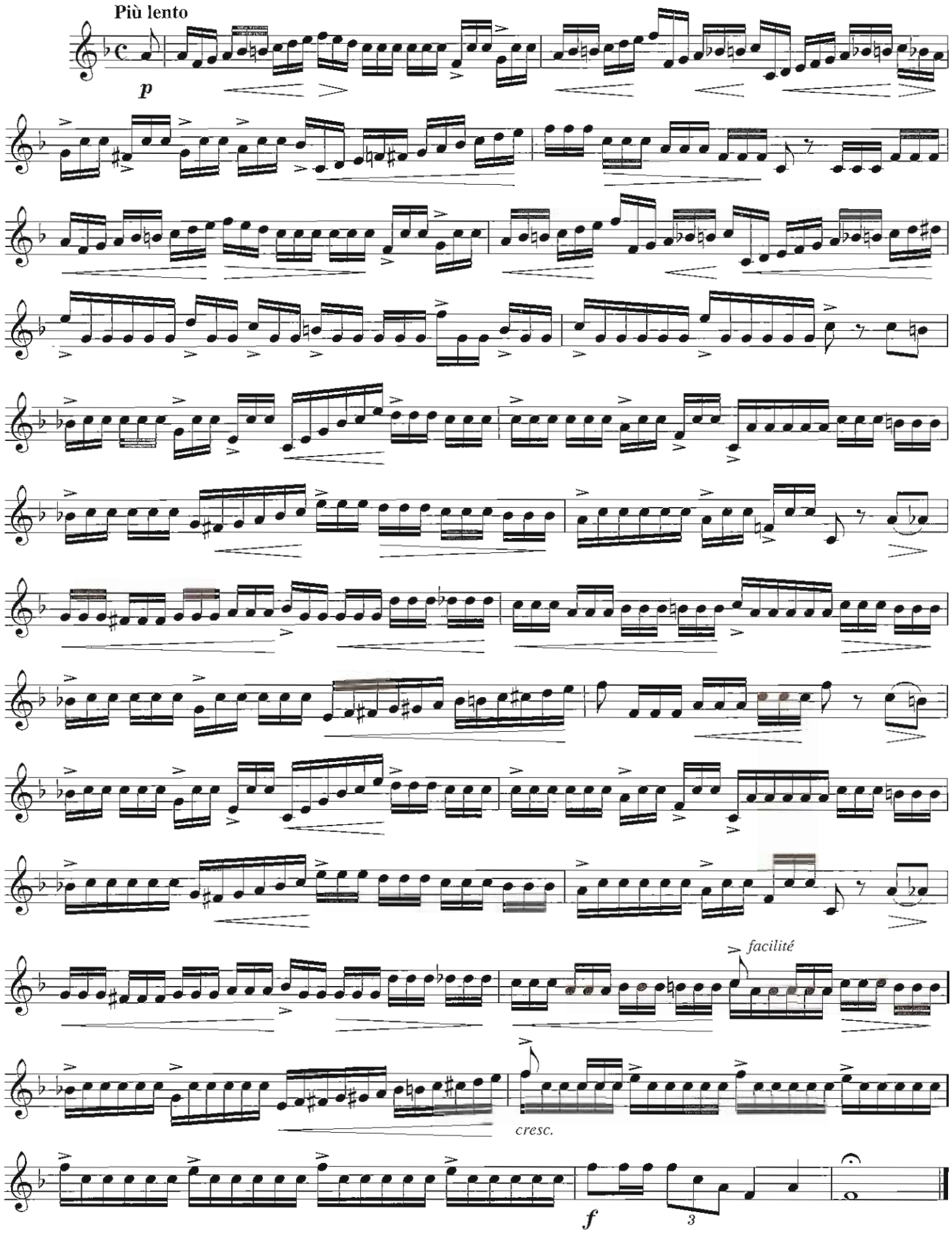


No. 8
Caprice and Variations




Andante moderato ♩ = 92
p
a tempo
rall.
p
7
Var. I
Allegro moderato
mf
f


p
cresc.
7
Var. II
p
f
f
p
cresc.
7


Var. III
Più lento
p
facilité
cresc.
f
3

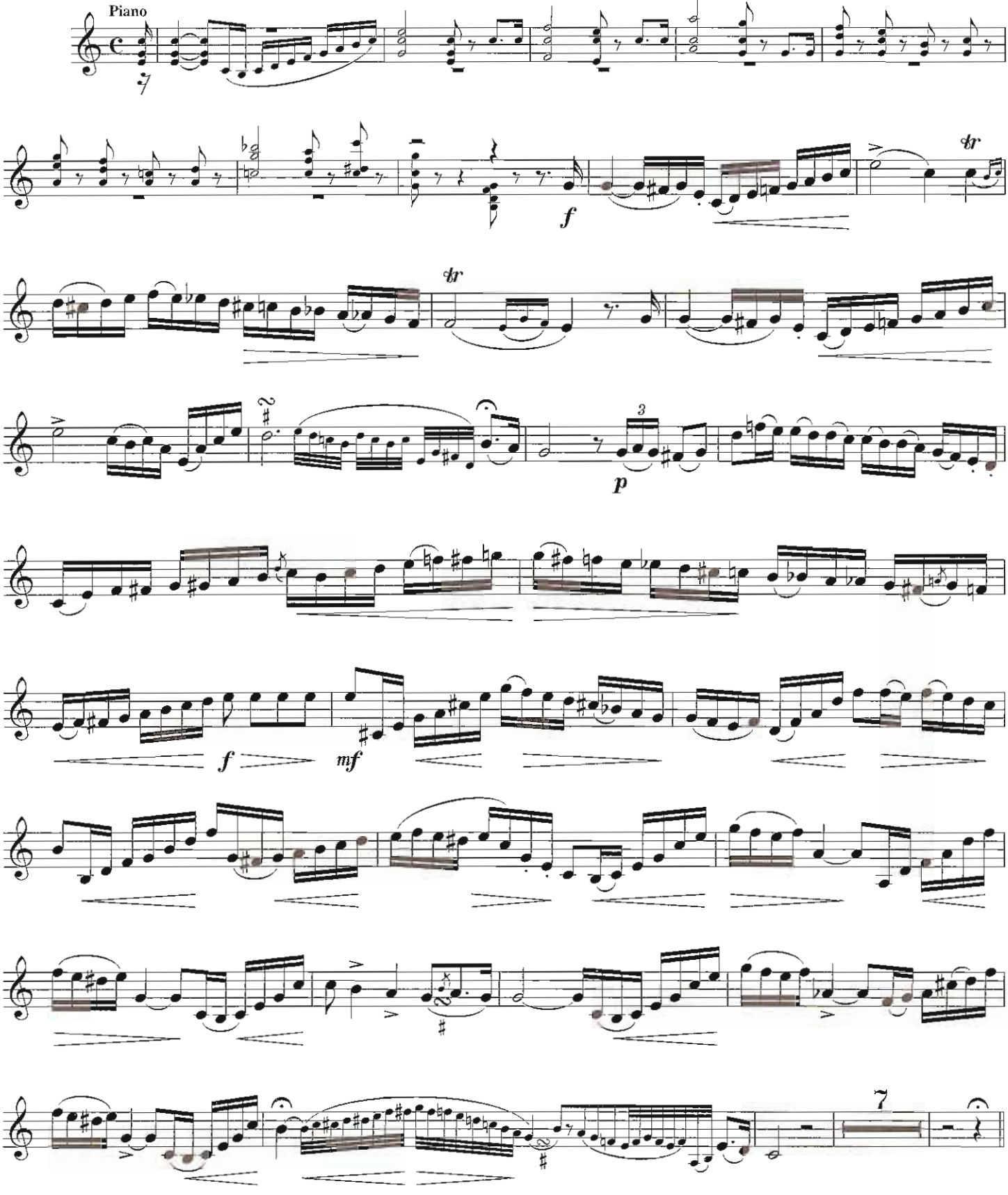
No. 9
Fantaisie and Variations

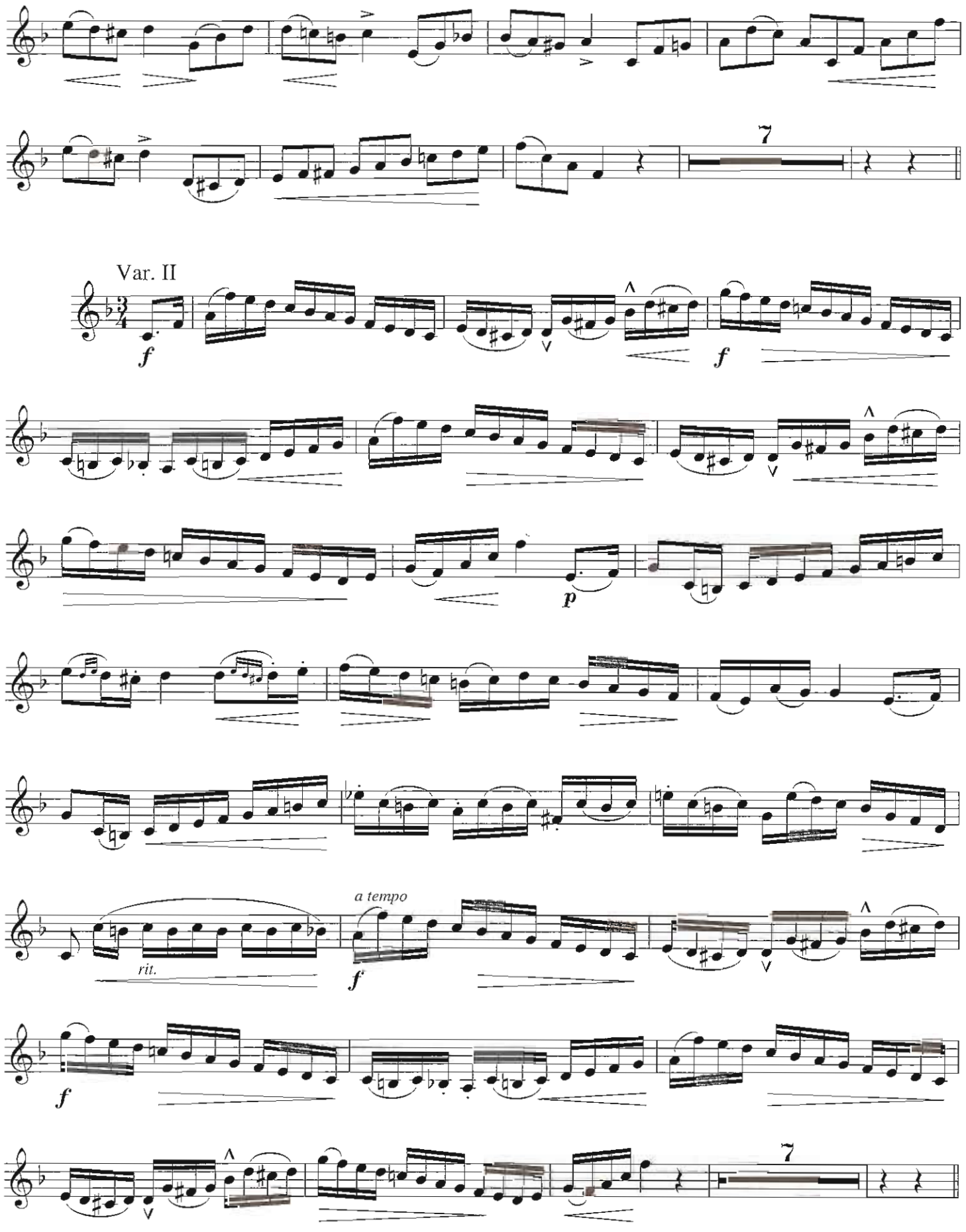
on a German Theme

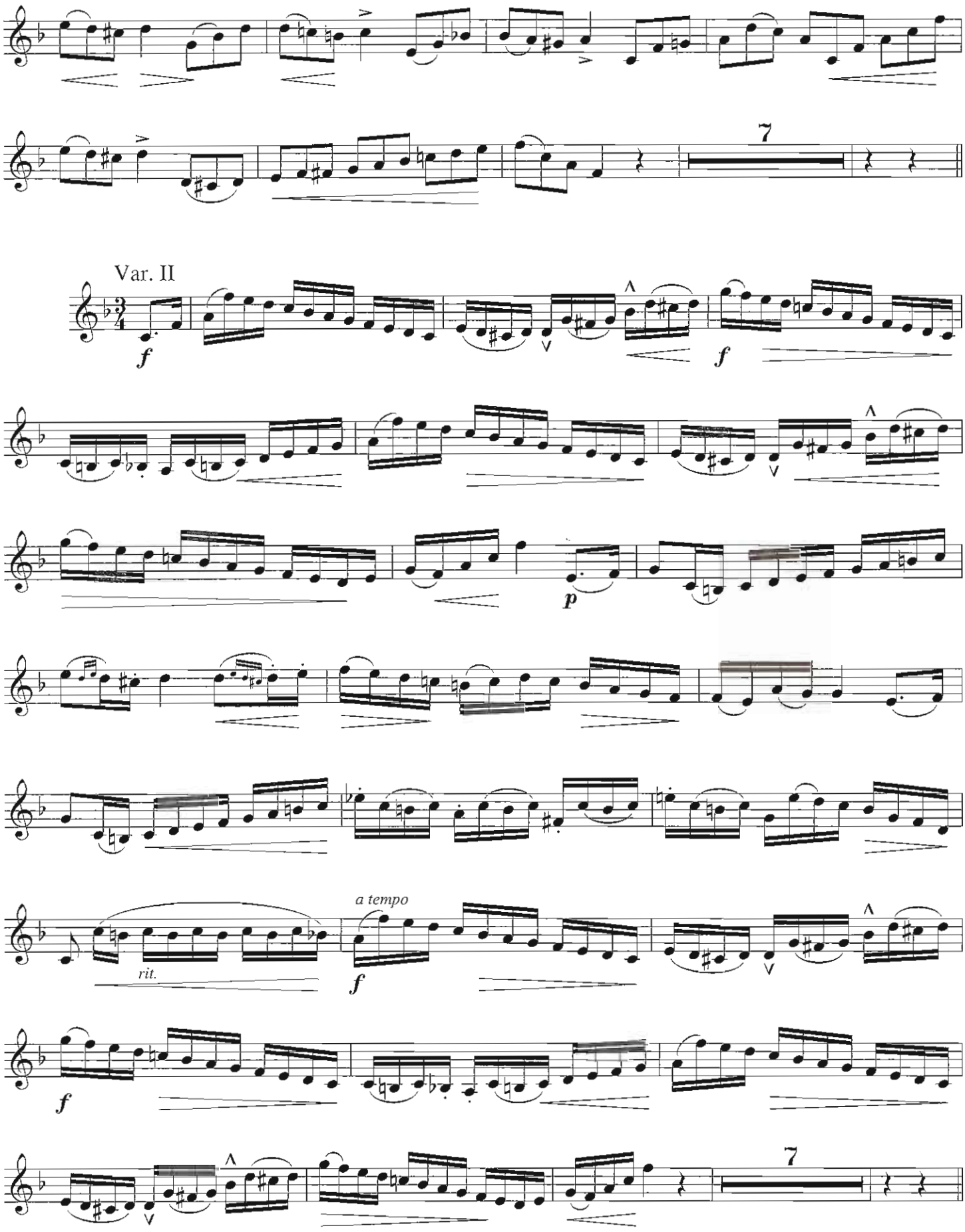
J. B. Arban

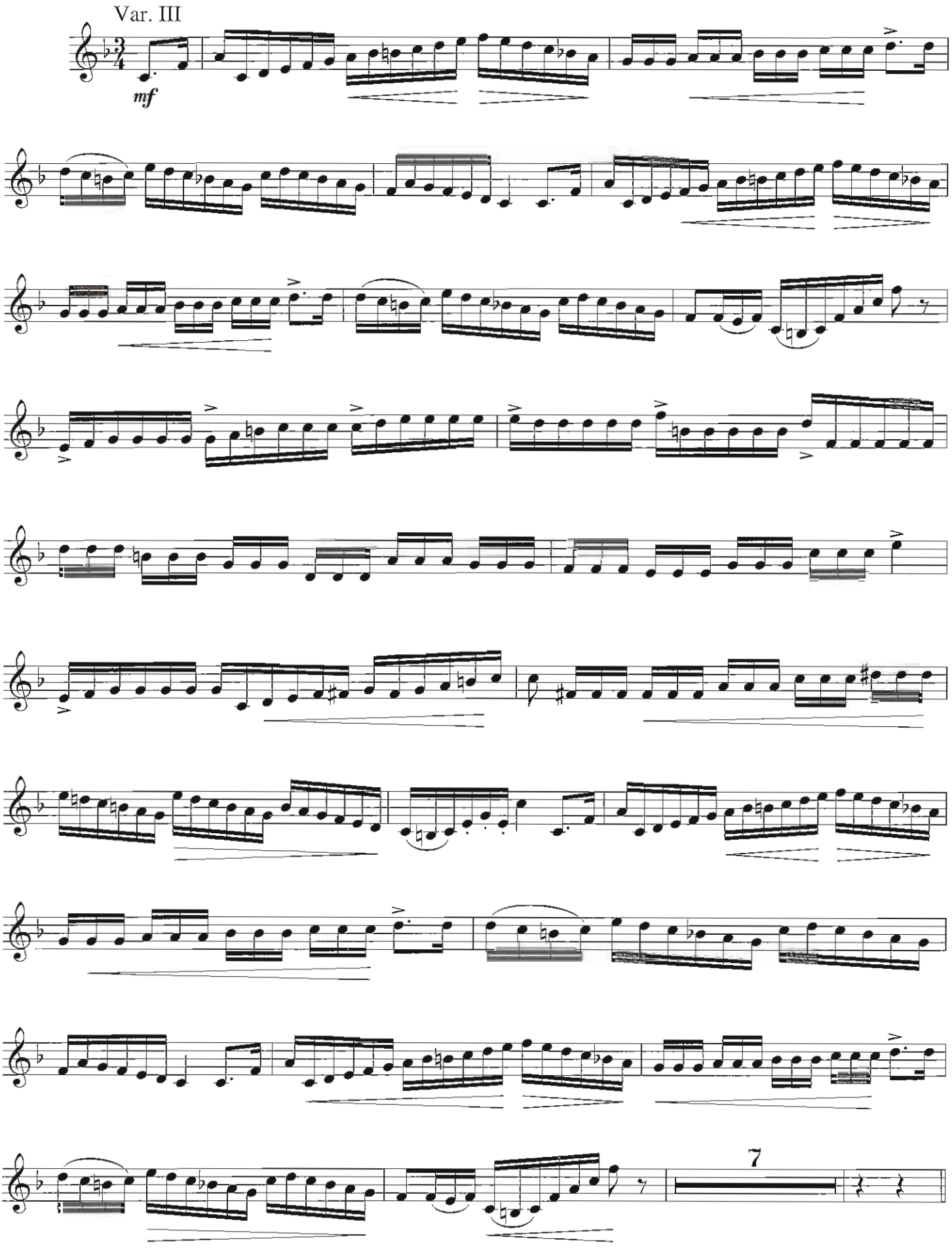
Andante moderato

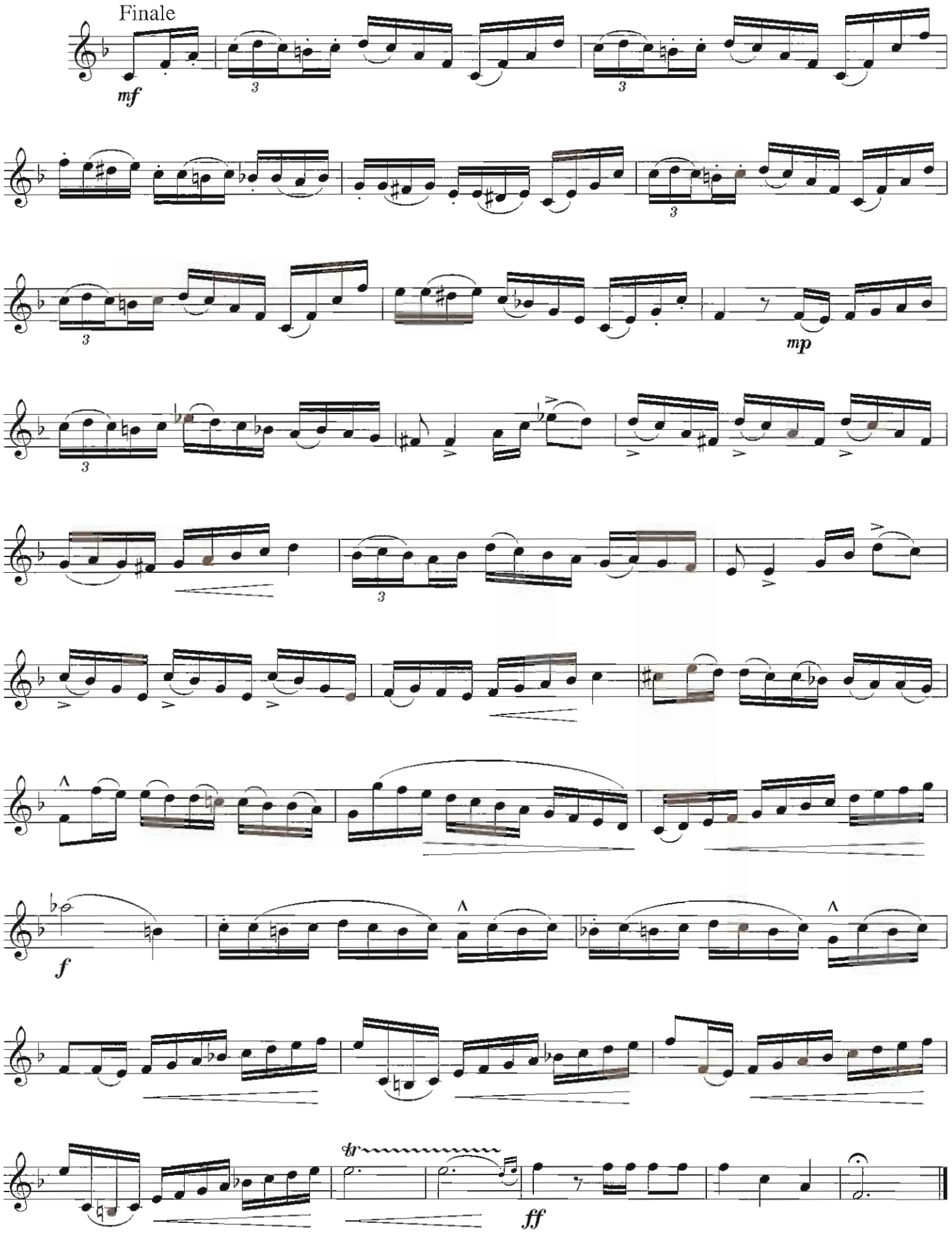
Piano




7
Var. II
f
f
p
a tempo
rit.
f
f
7


7
Var. II
f
f
p
a tempo
rit.
f
f
7


Var. III
mf
7


Finale
mf
mp
f
ff
tr

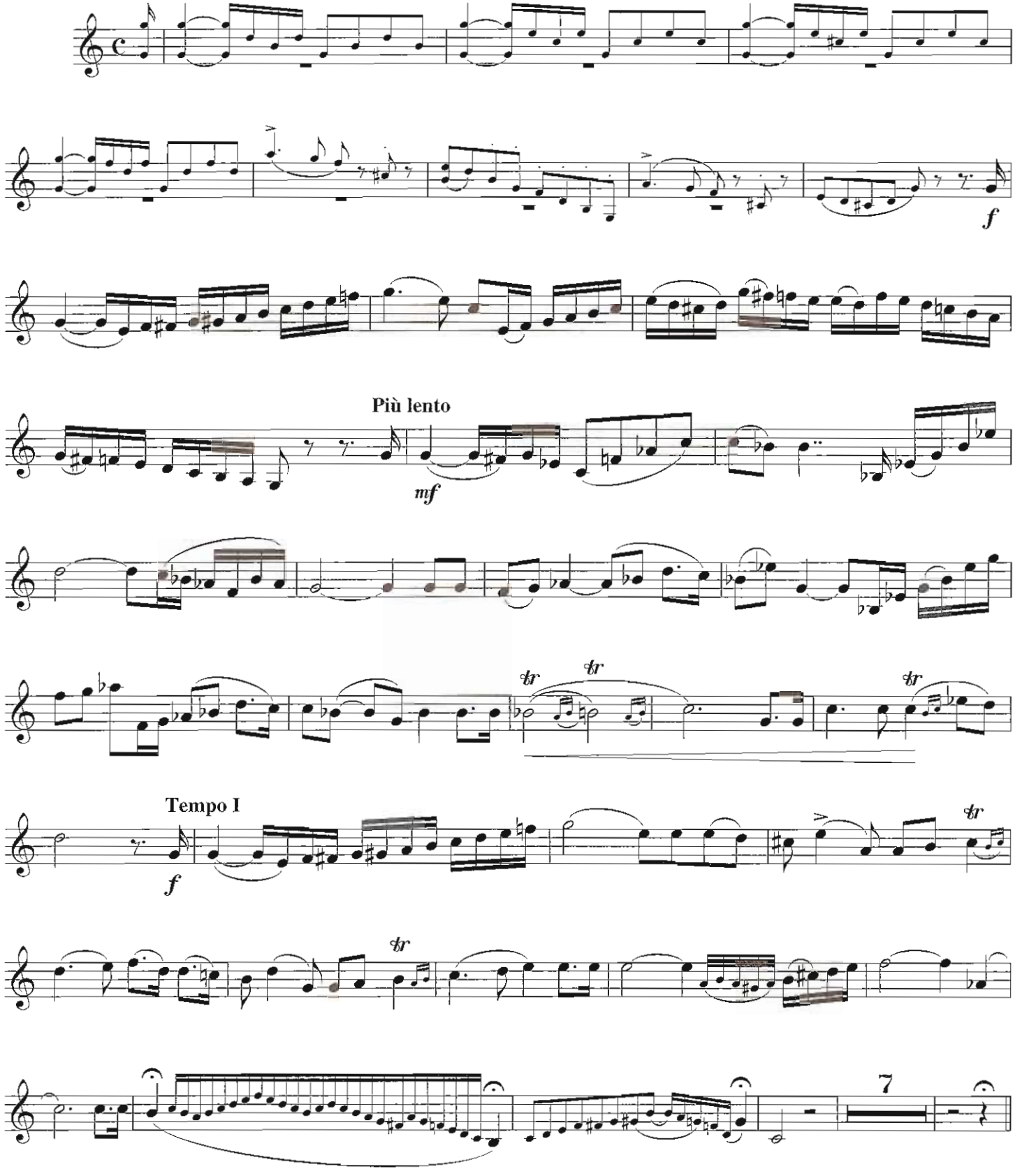
Cornet in B♭

No. 10
Variations

on a favorite theme
by
C. M. von Weber

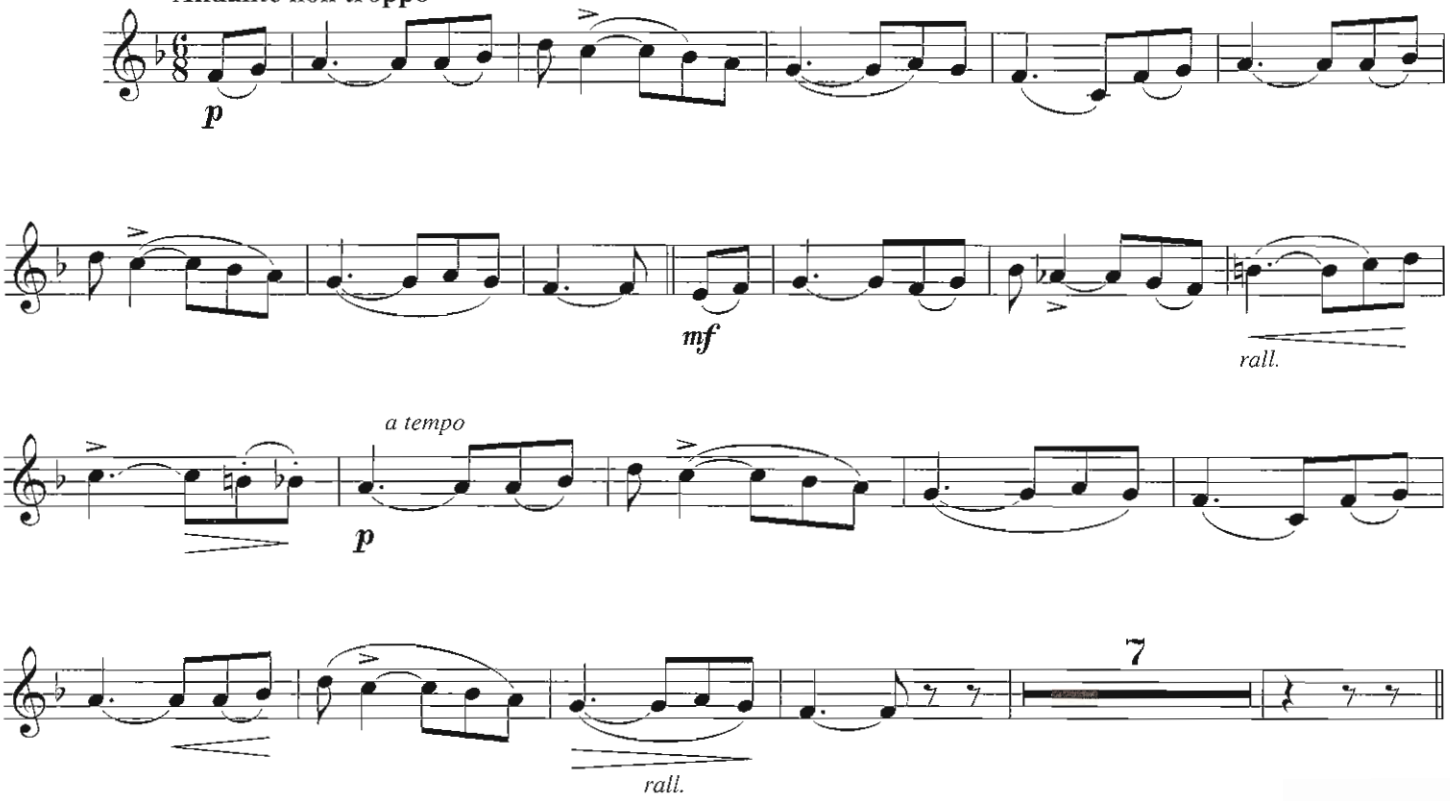
J. B. Arban

Intro
Allegro moderato

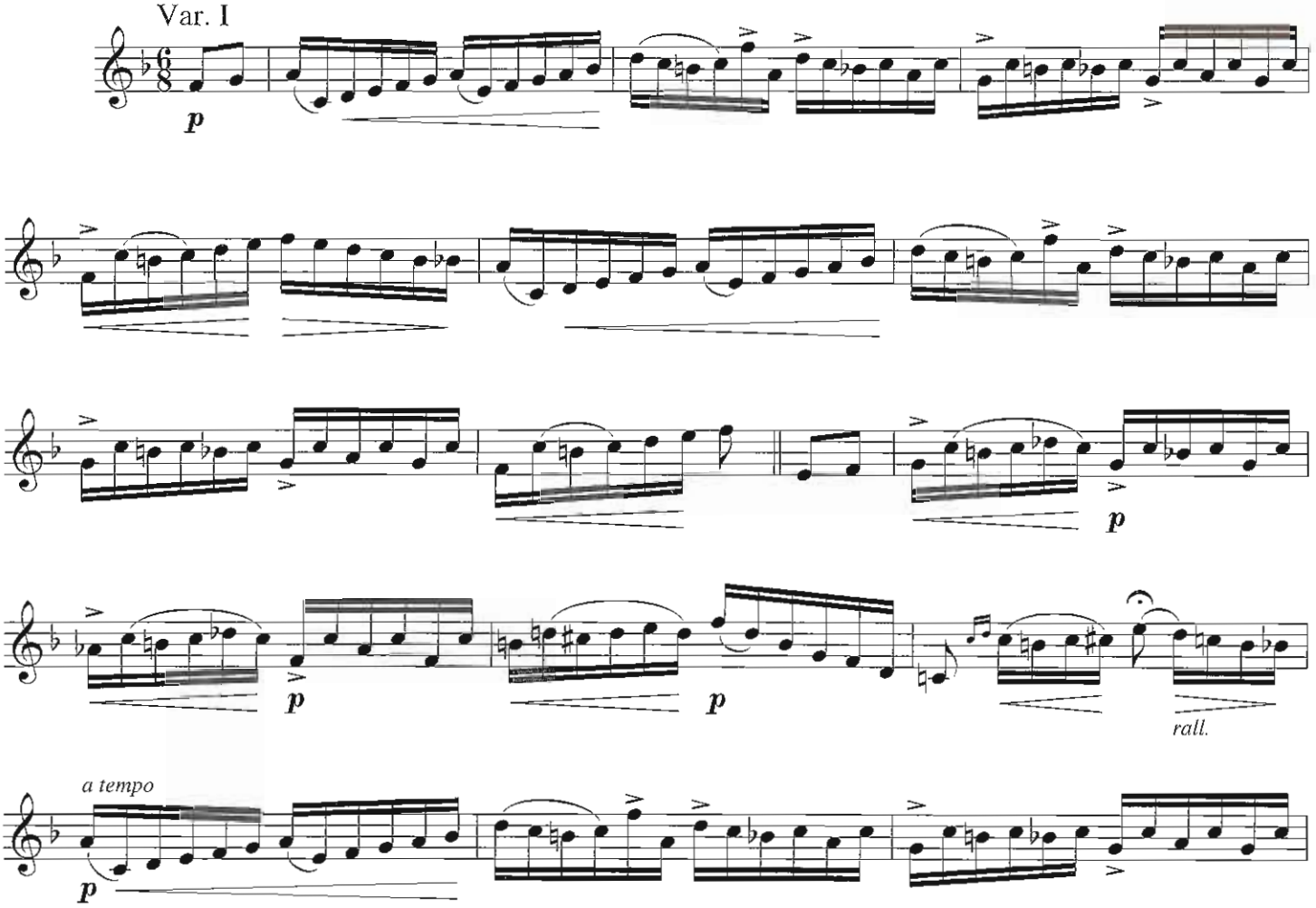


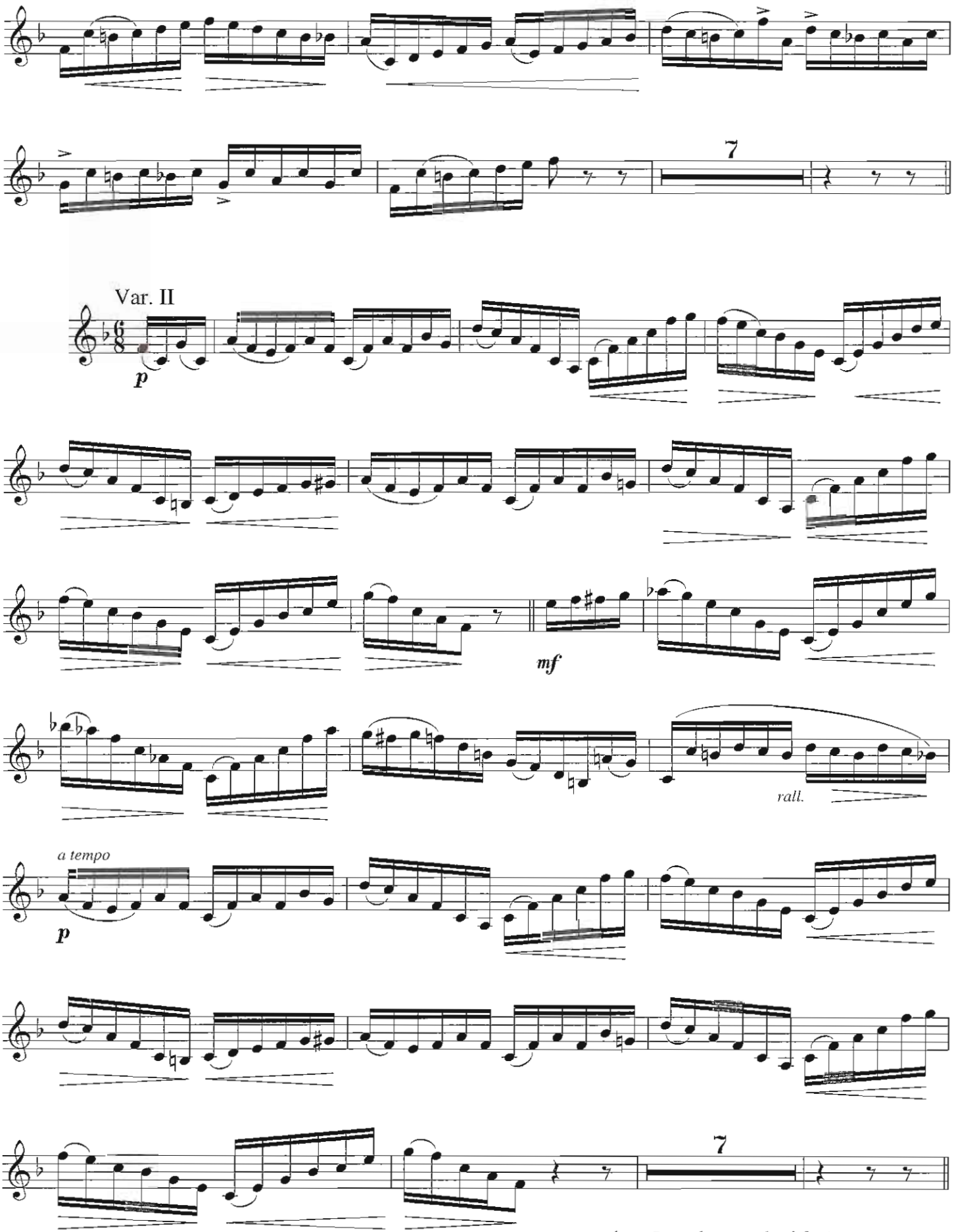
Theme

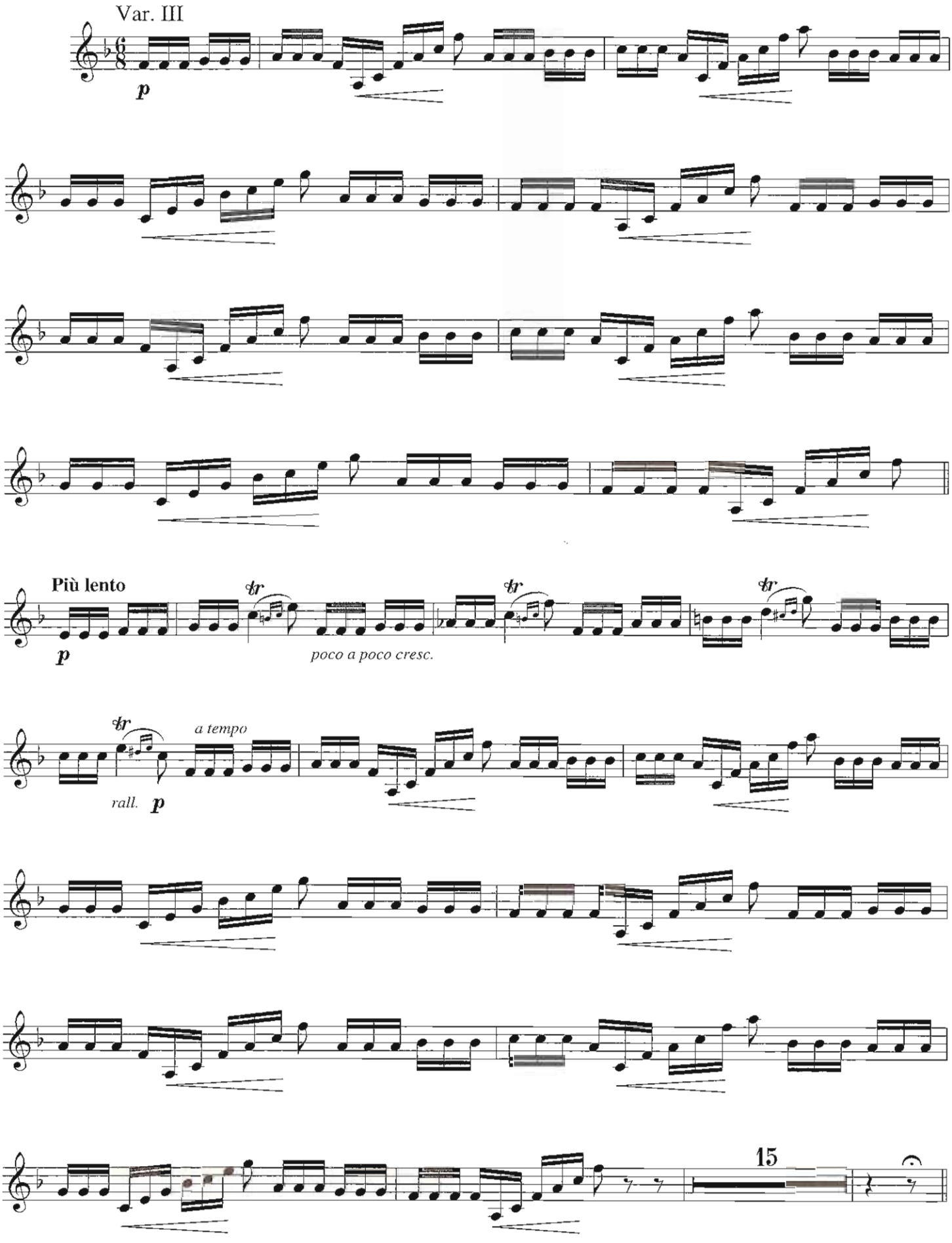
Andante non troppo

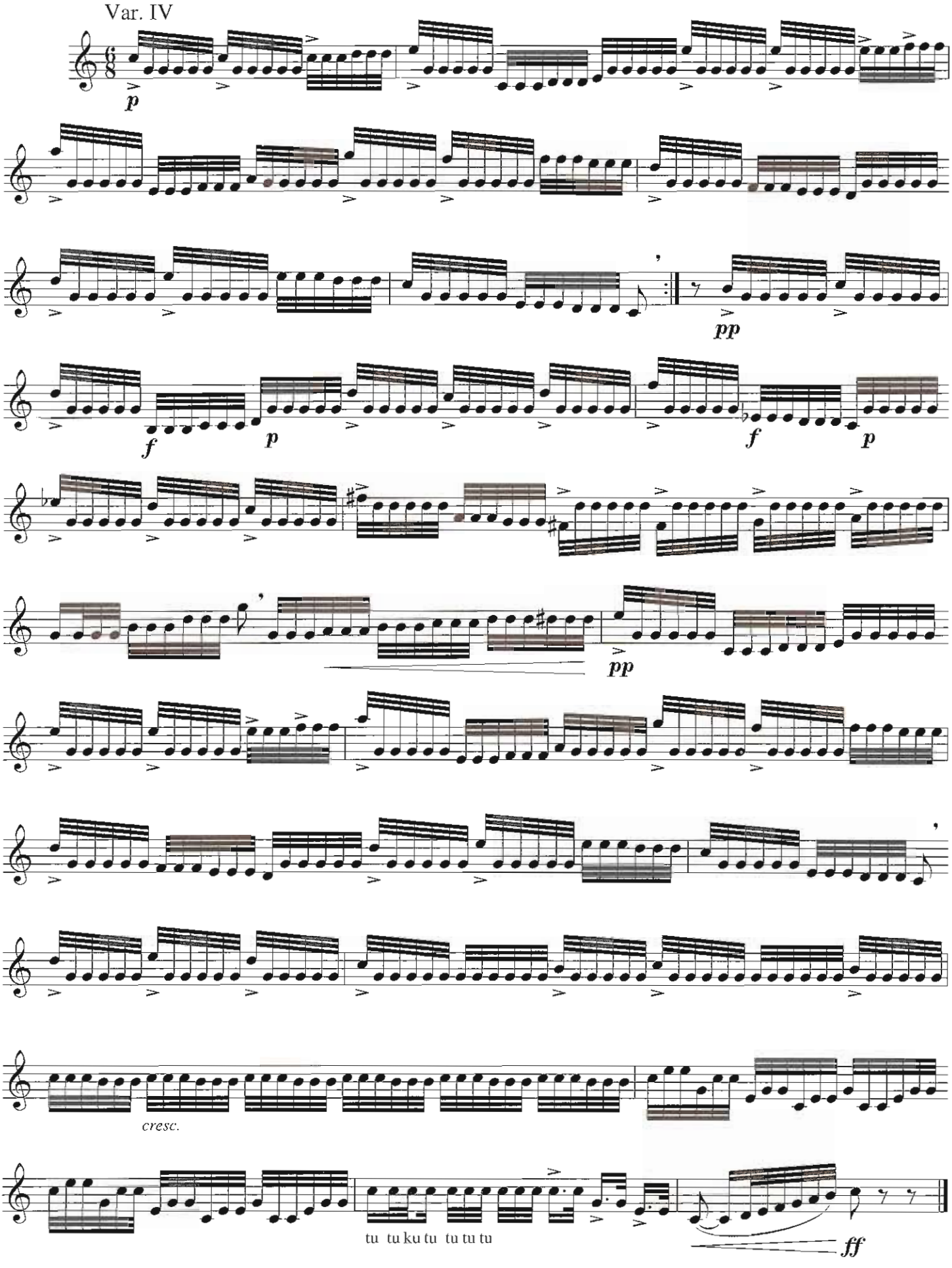


Var. I




7
Var. II
p
mf
rall.
a tempo
p
7


Var. III
p
Più lento
p
poco a poco cresc.
a tempo
rall.
p
15


Var. IV
p
pp
f
p
f
p
pp
cresc.
tu tu ku tu tu tu tu
ff

No. 11
Fantaisie and Variations
on
The Carnival of Venice

J. B. Arban

Intro

Allegretto ♩. = 80

Piano Tutti

f

Solo

mf

cresc.

3 *rall.*

a tempo

mf

3

7

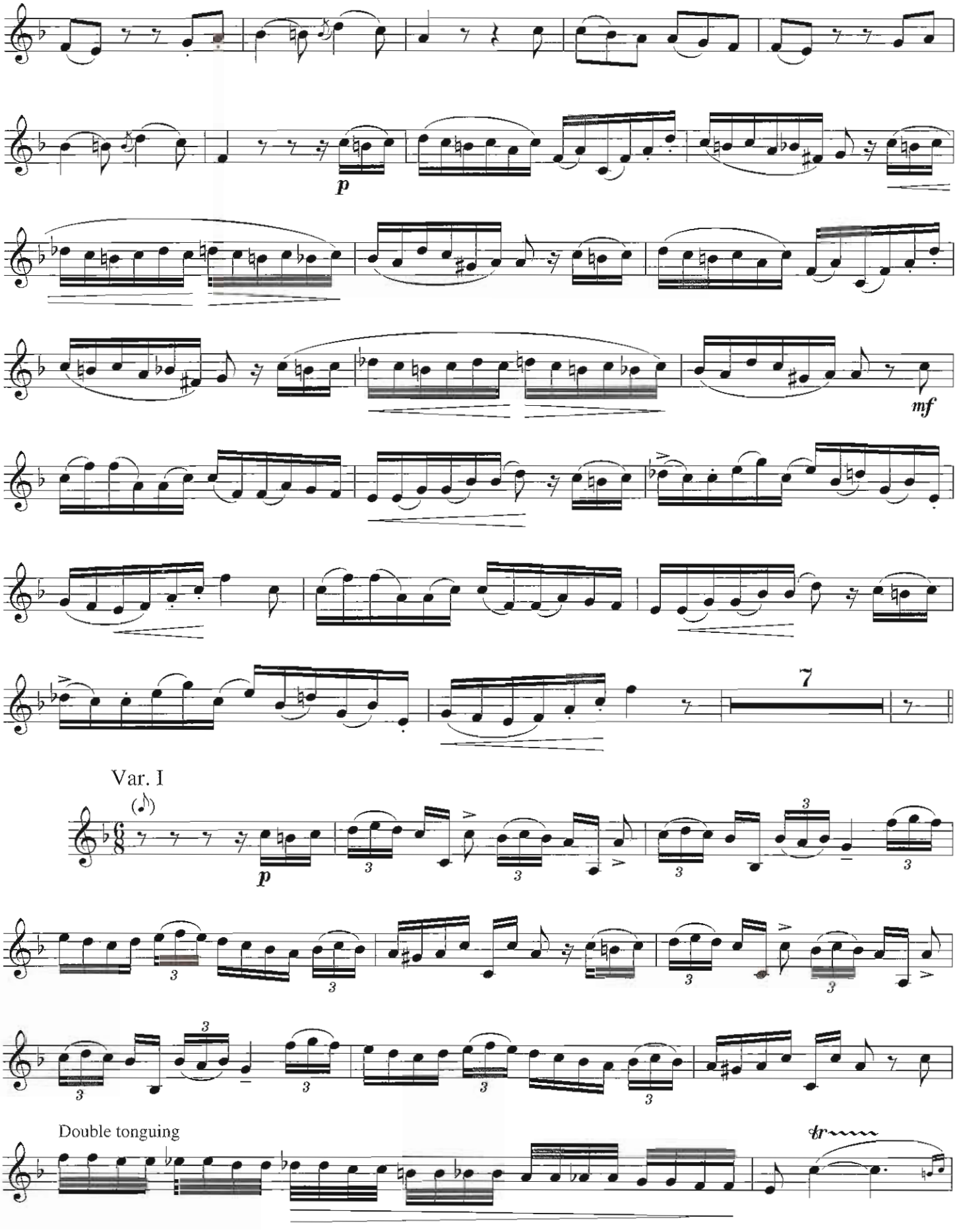
rall.

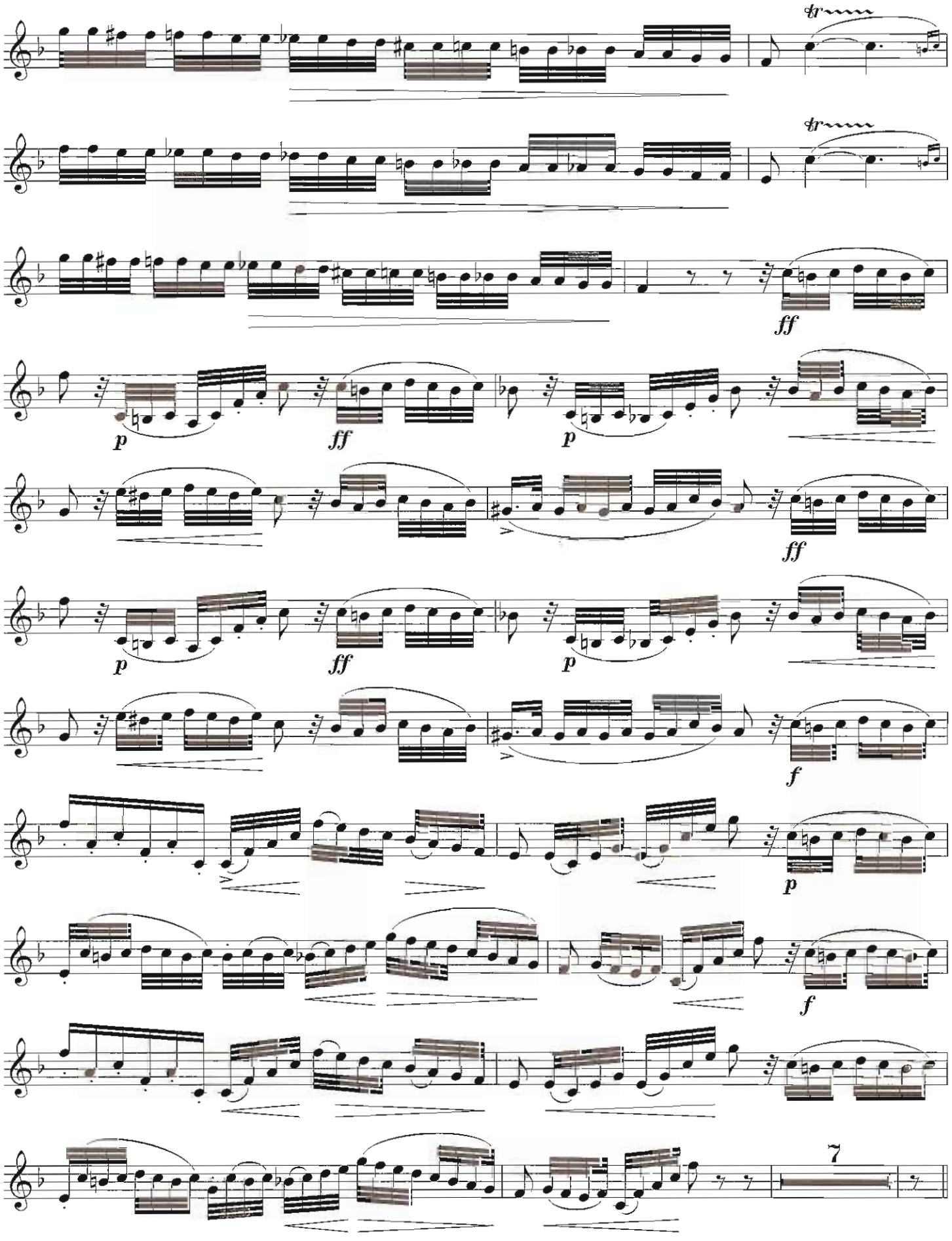
Theme

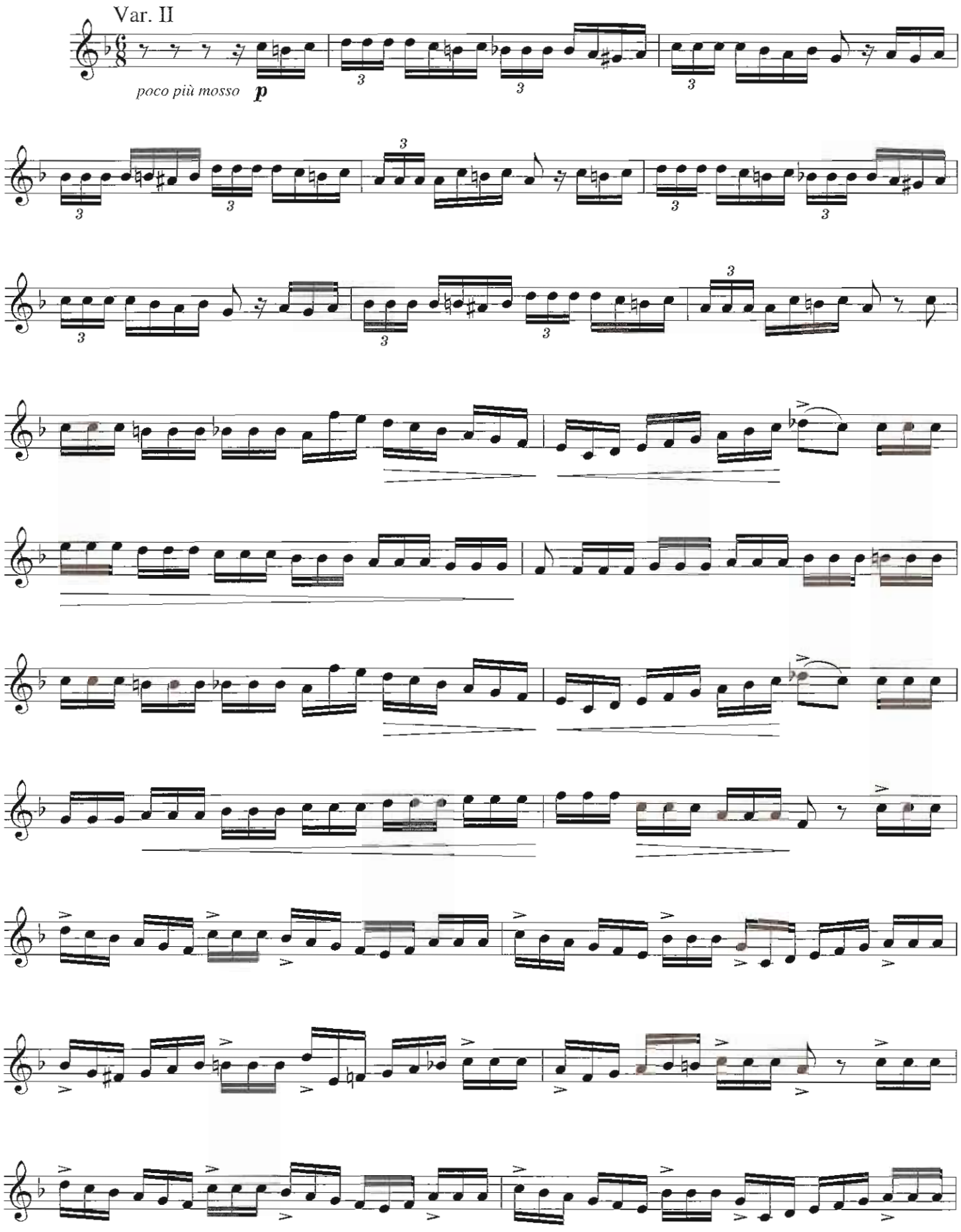
♩. = 88

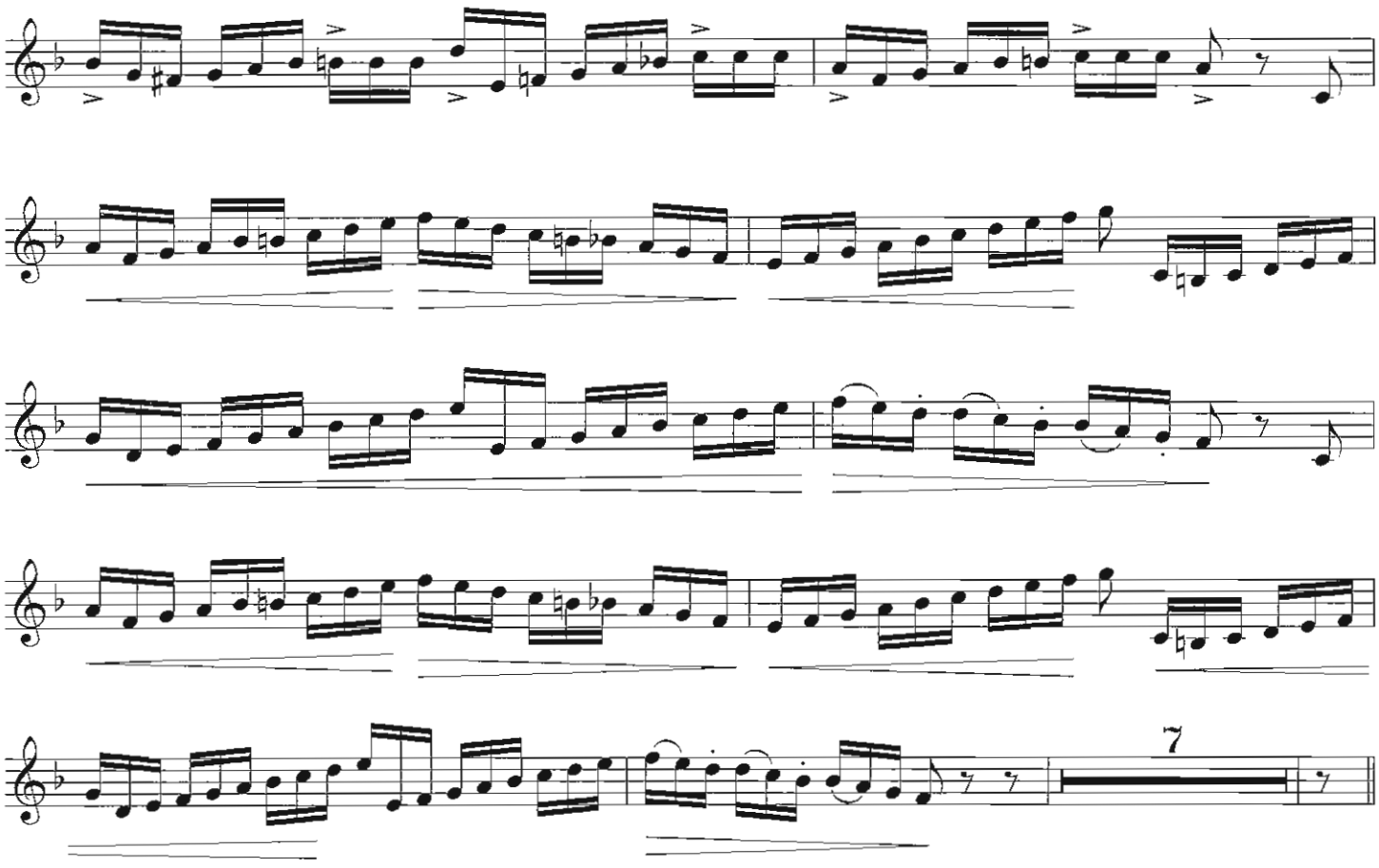
1

p

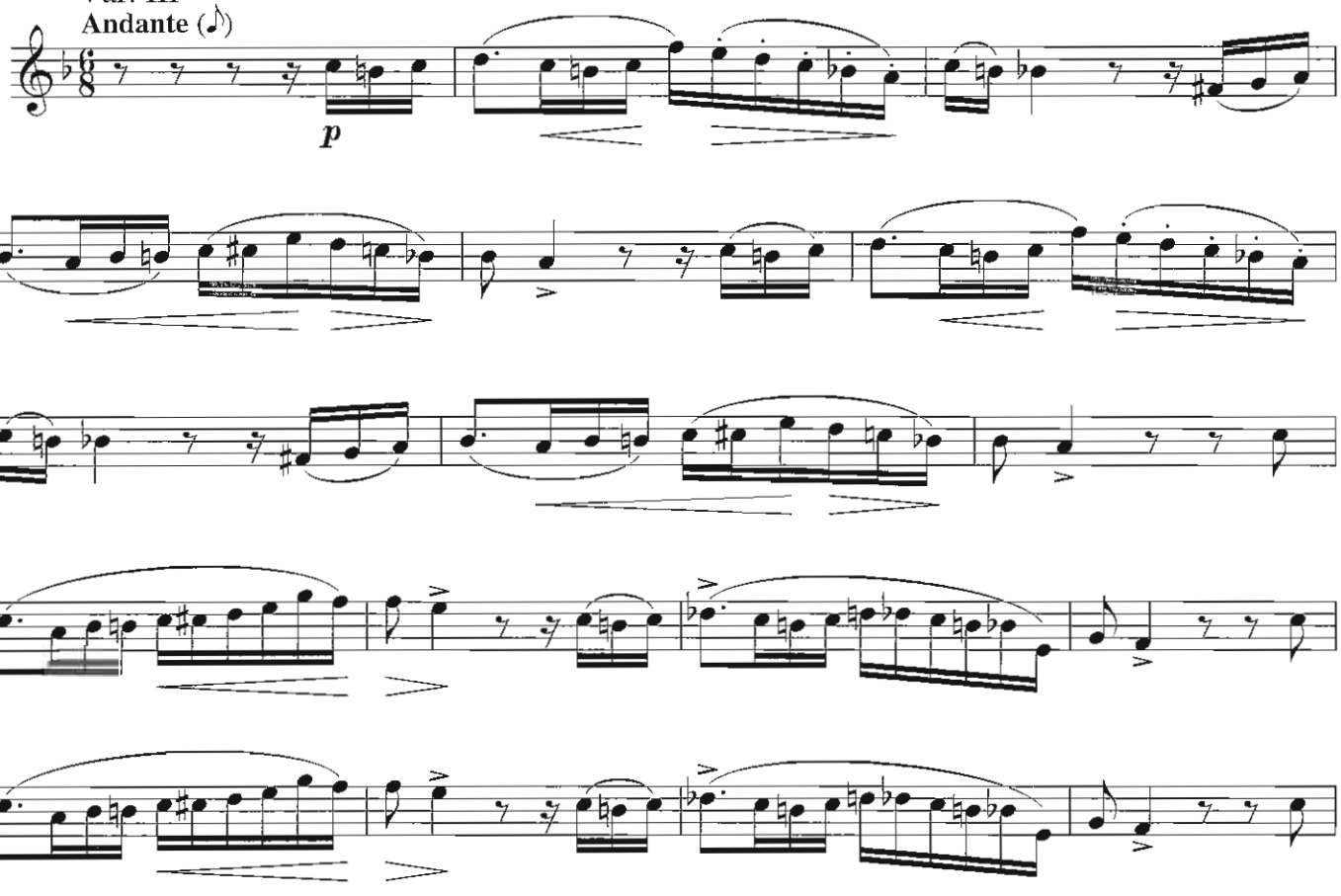

p
mf
7
Var. I
p
Double tonguing
tr

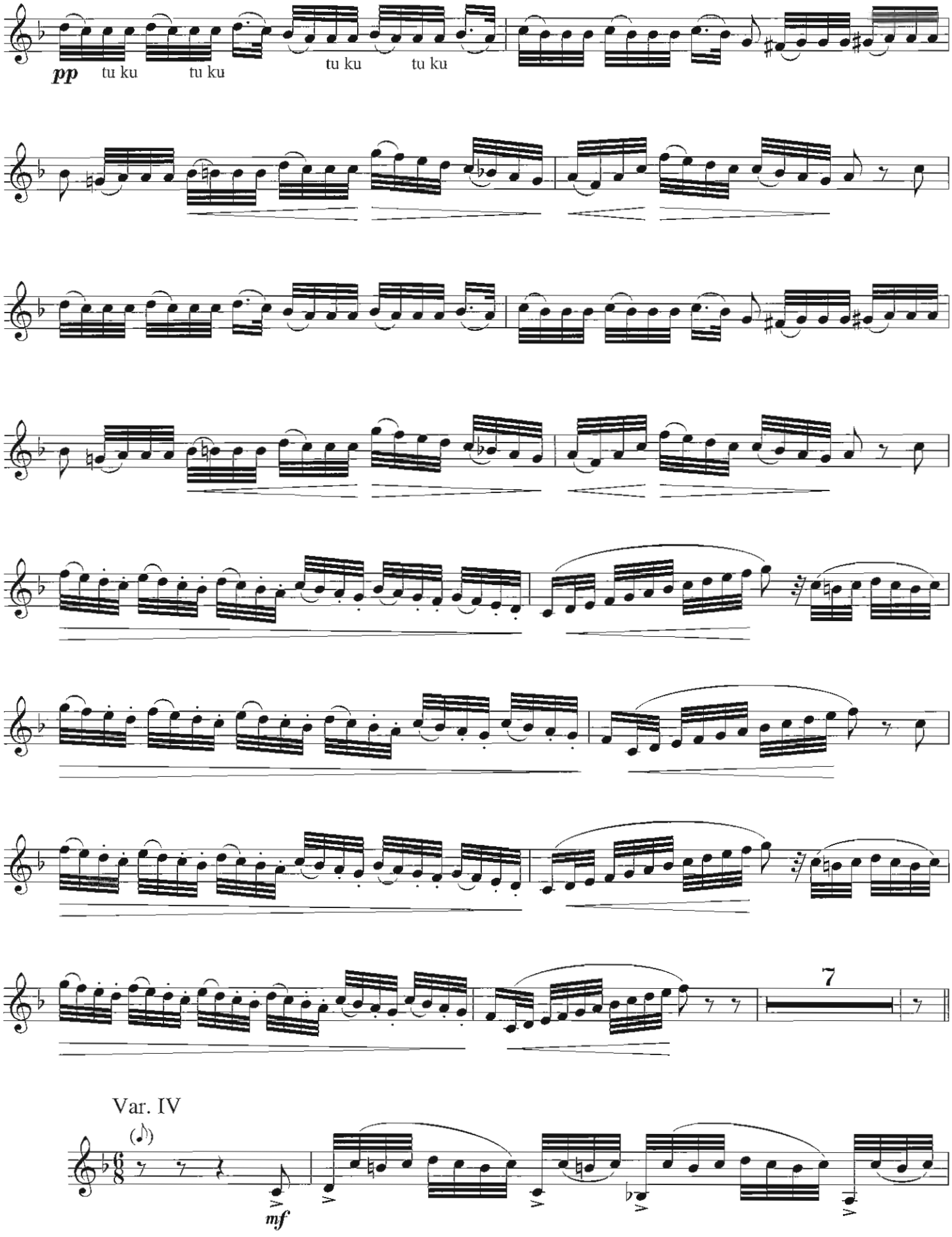

tr
tr
ff
p
ff
p
ff
p
ff
p
f
p
f
7

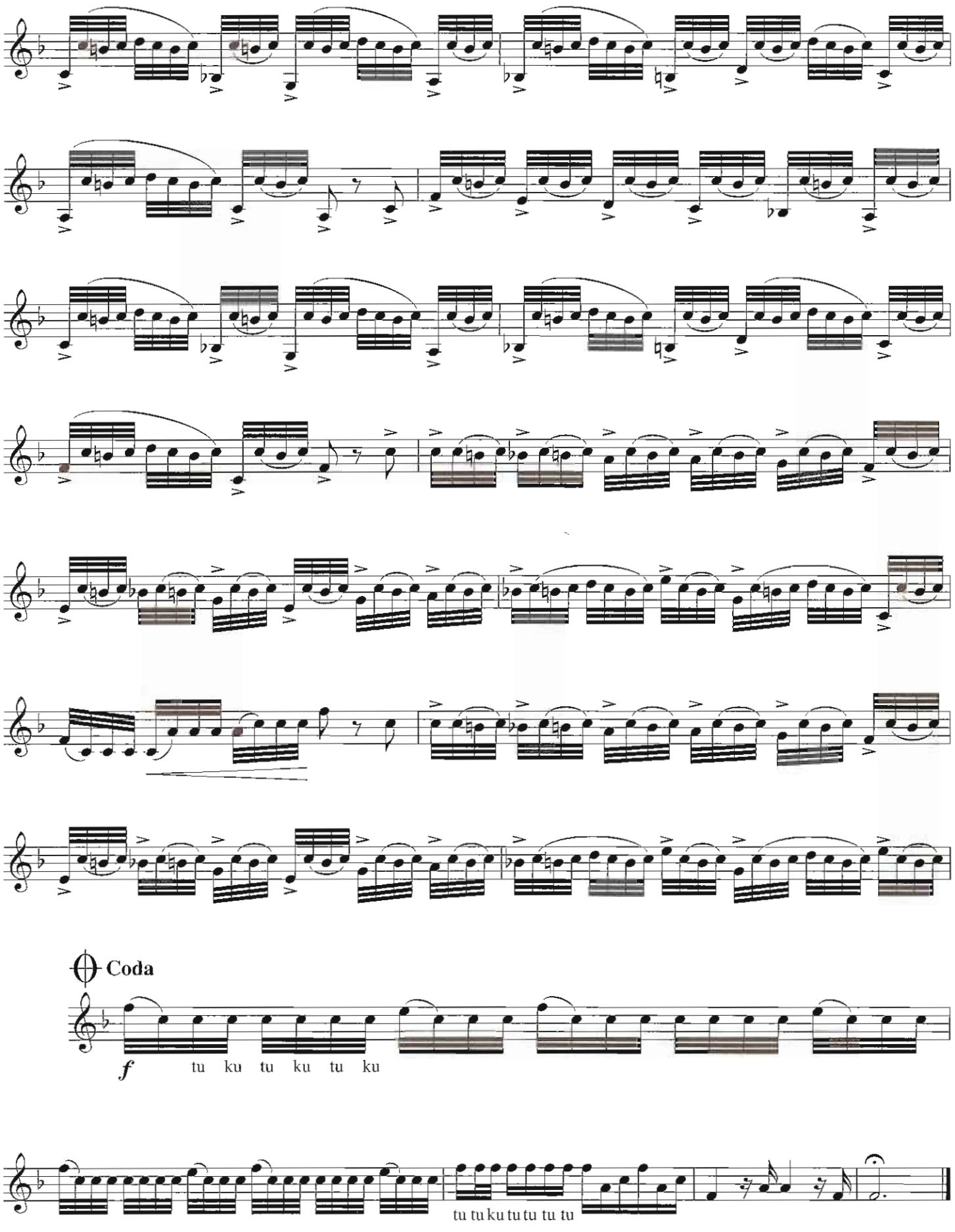

Var. II
poco più mosso
p



Var. III
Andante (♪)




pp
tu ku
tu ku
tu ku
tu ku
7
Var. IV
mf


Coda
f
tu ku tu ku tu ku
tu tu ku tu tu tu tu

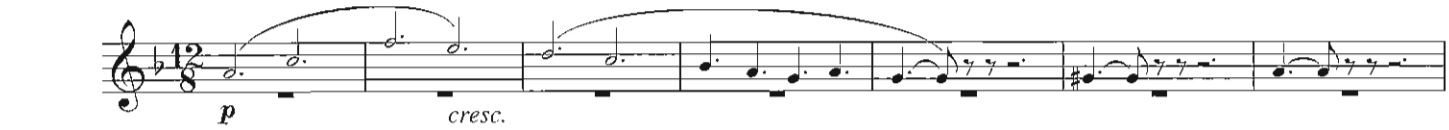
No. 12
Variations

on a theme from Norma

by V. Bellini

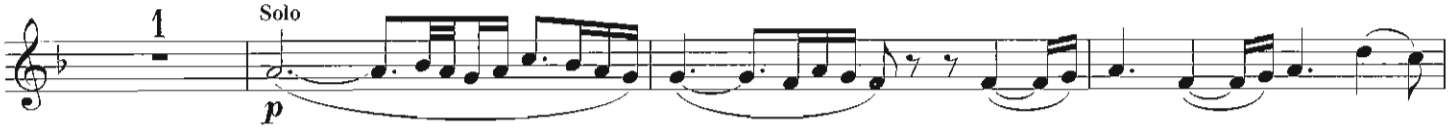
J. B. Arban

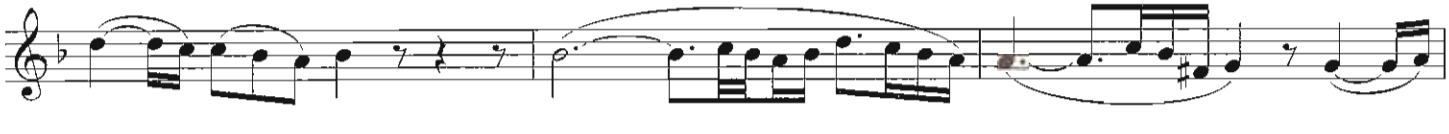
Andante maestoso ♩. = 64

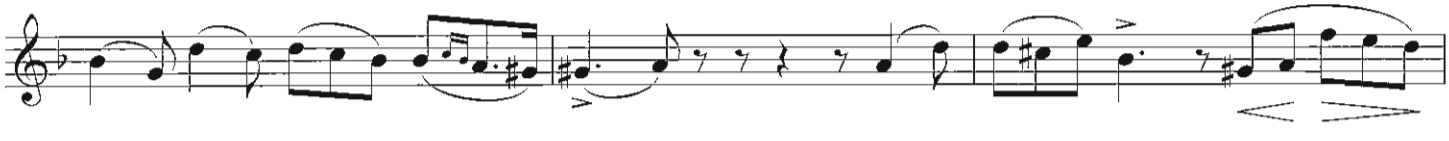


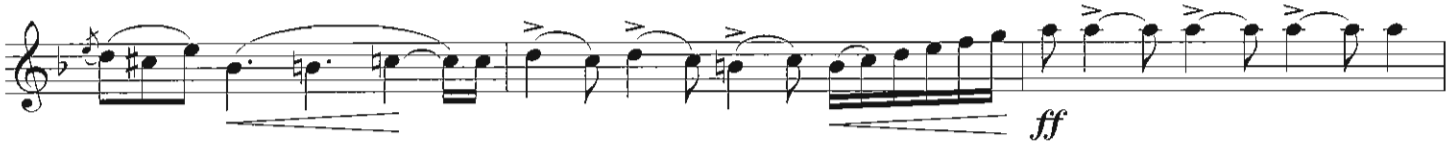
1

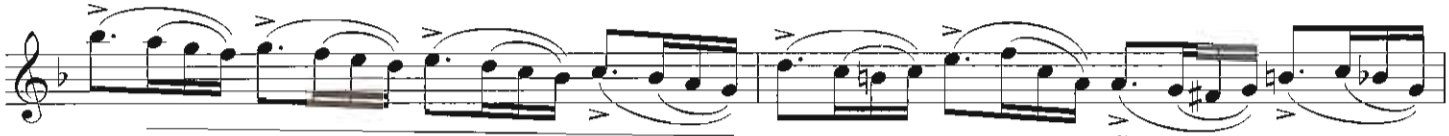
Solo

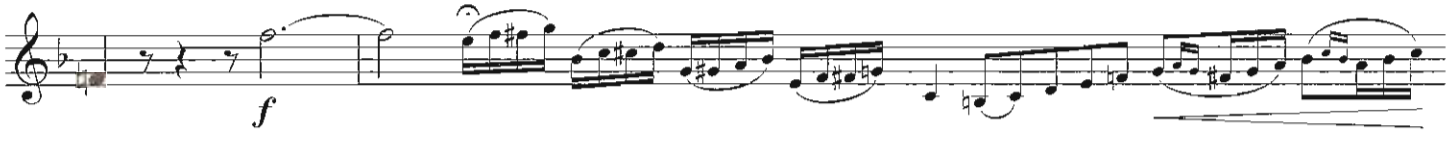


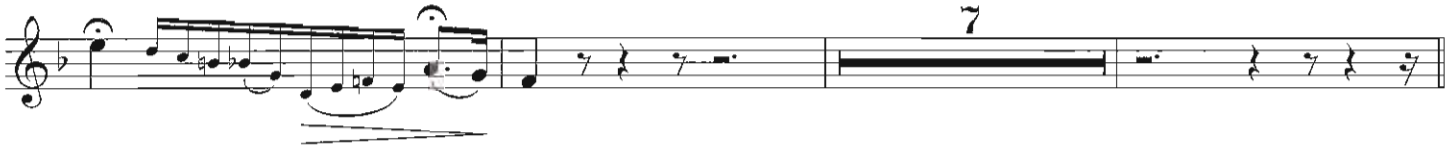






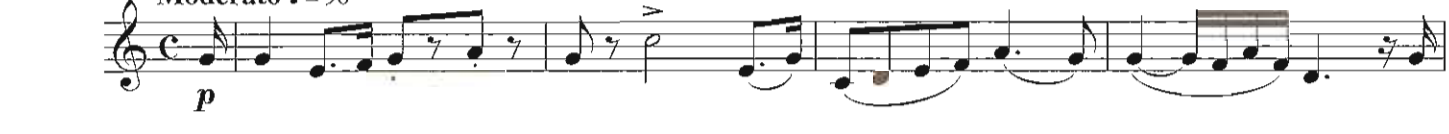


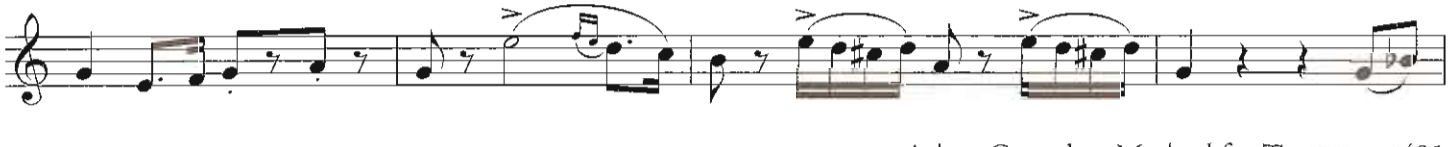


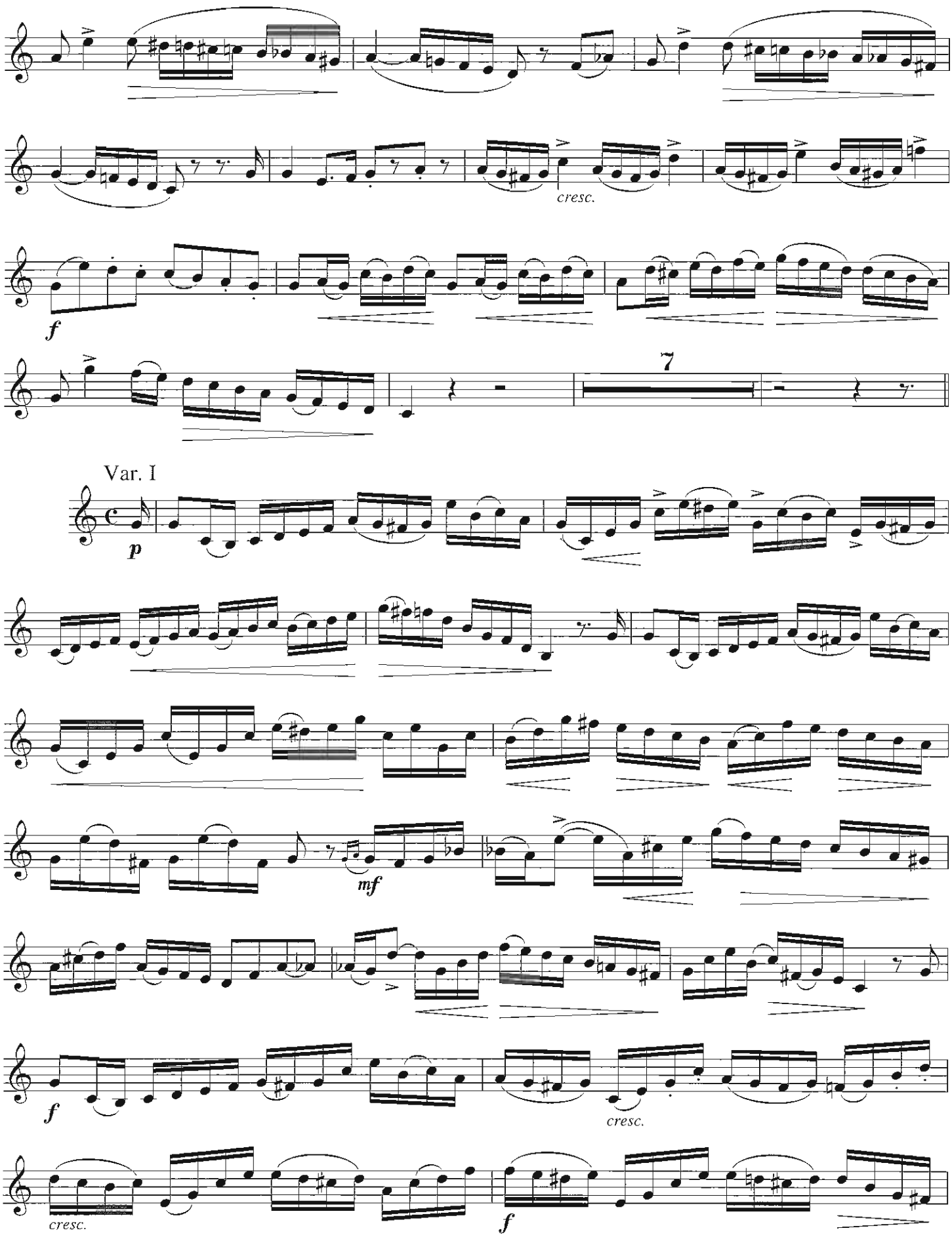


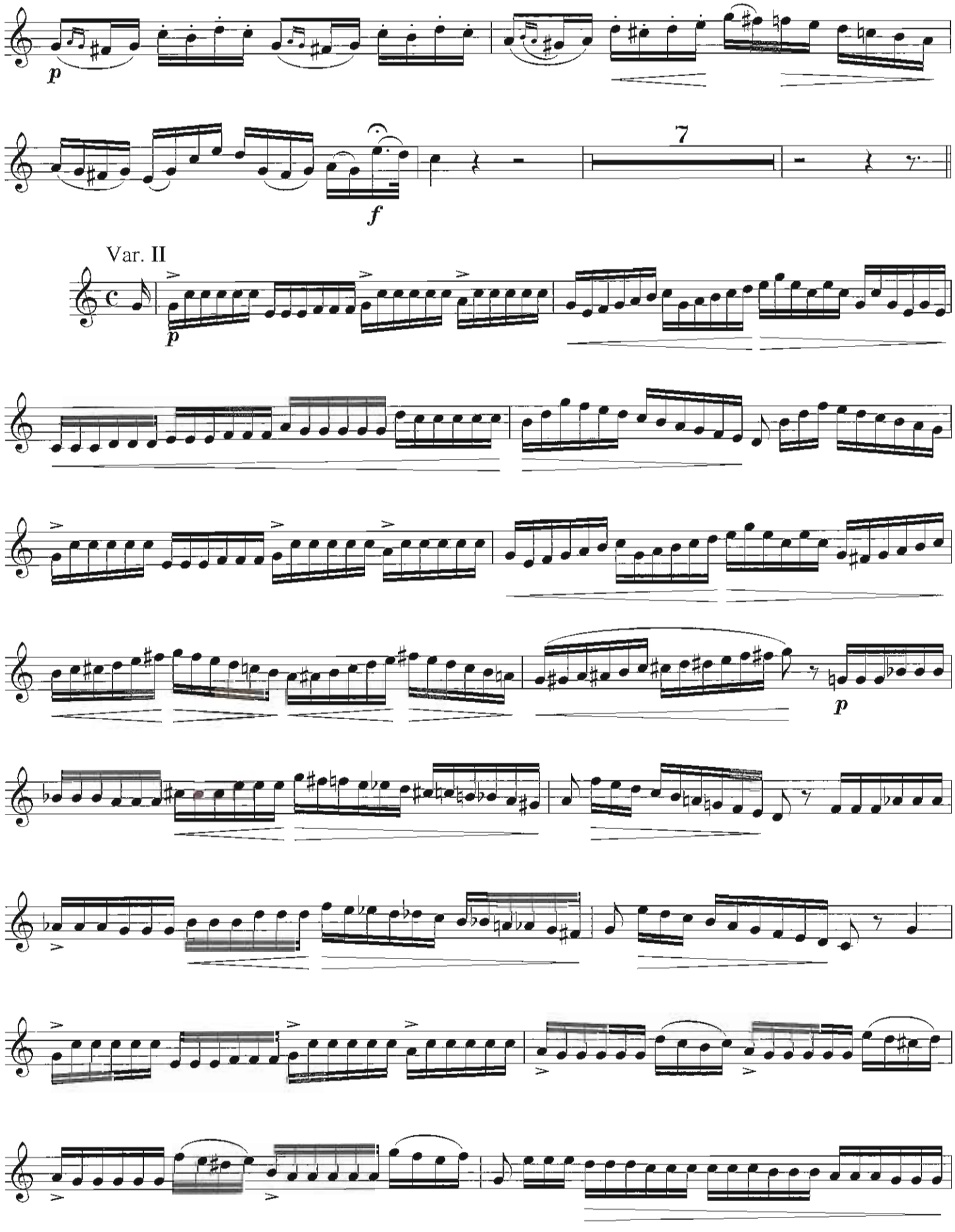
Theme

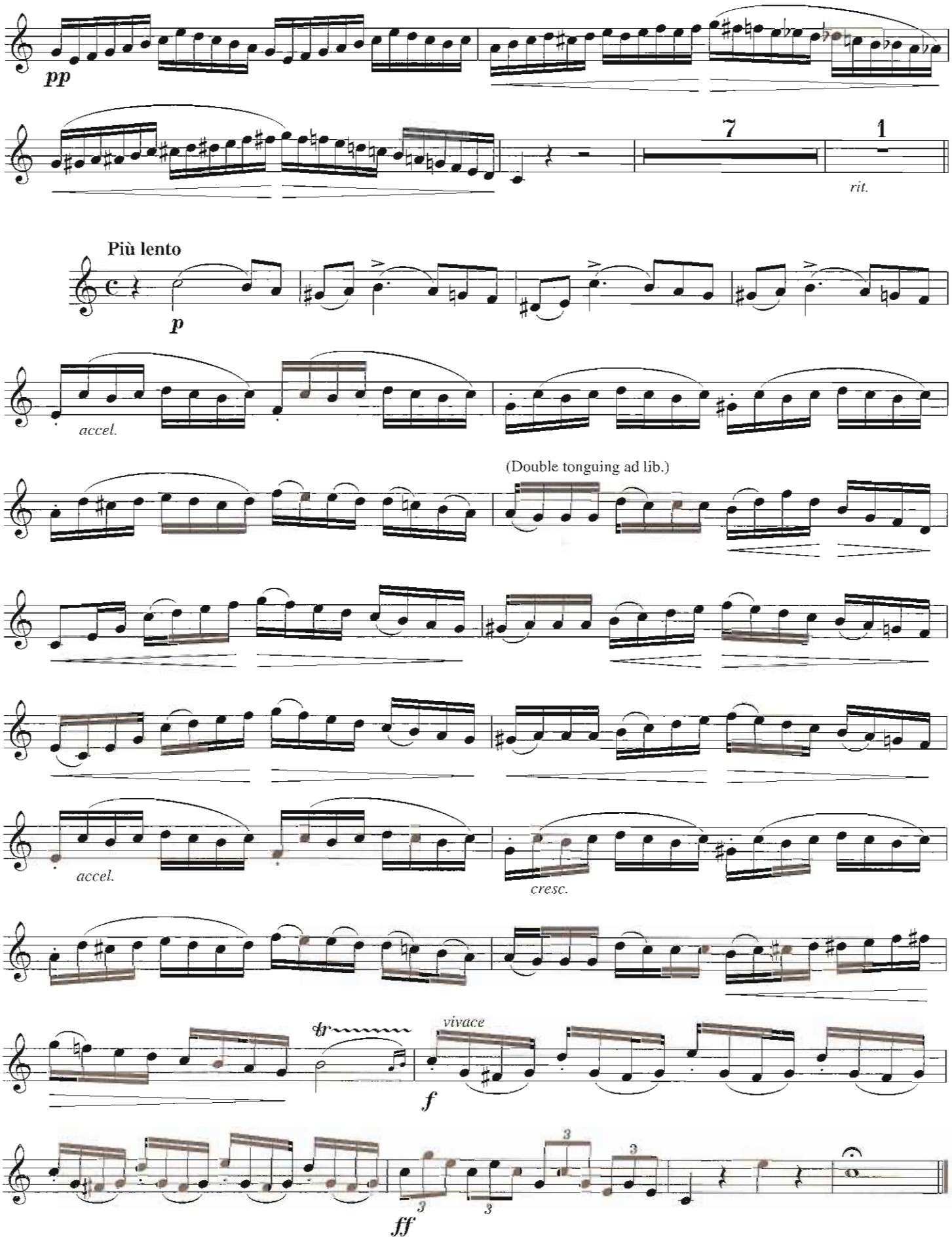
Moderato ♩ = 96



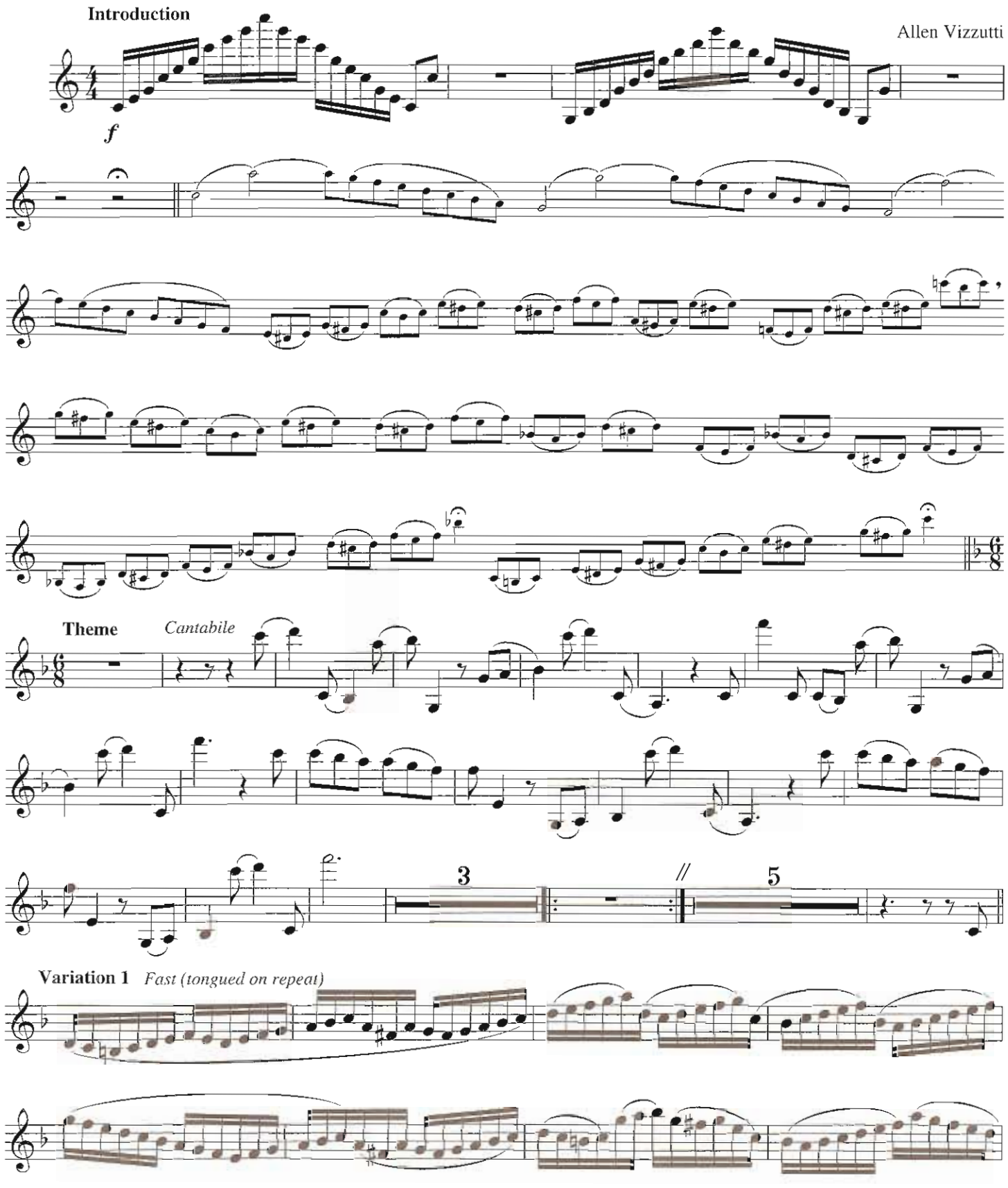



cresc.
f
7
Var. I
p
mf
f
cresc.
cresc.
f


p
7
f
Var. II
p
p


pp
7
1
rit.
Più lento
p
accel.
(Double tonguing ad lib.)
accel.
cresc.
tr
vivace
f
3
3
3
3
ff

Variations
The Carnival of Venus



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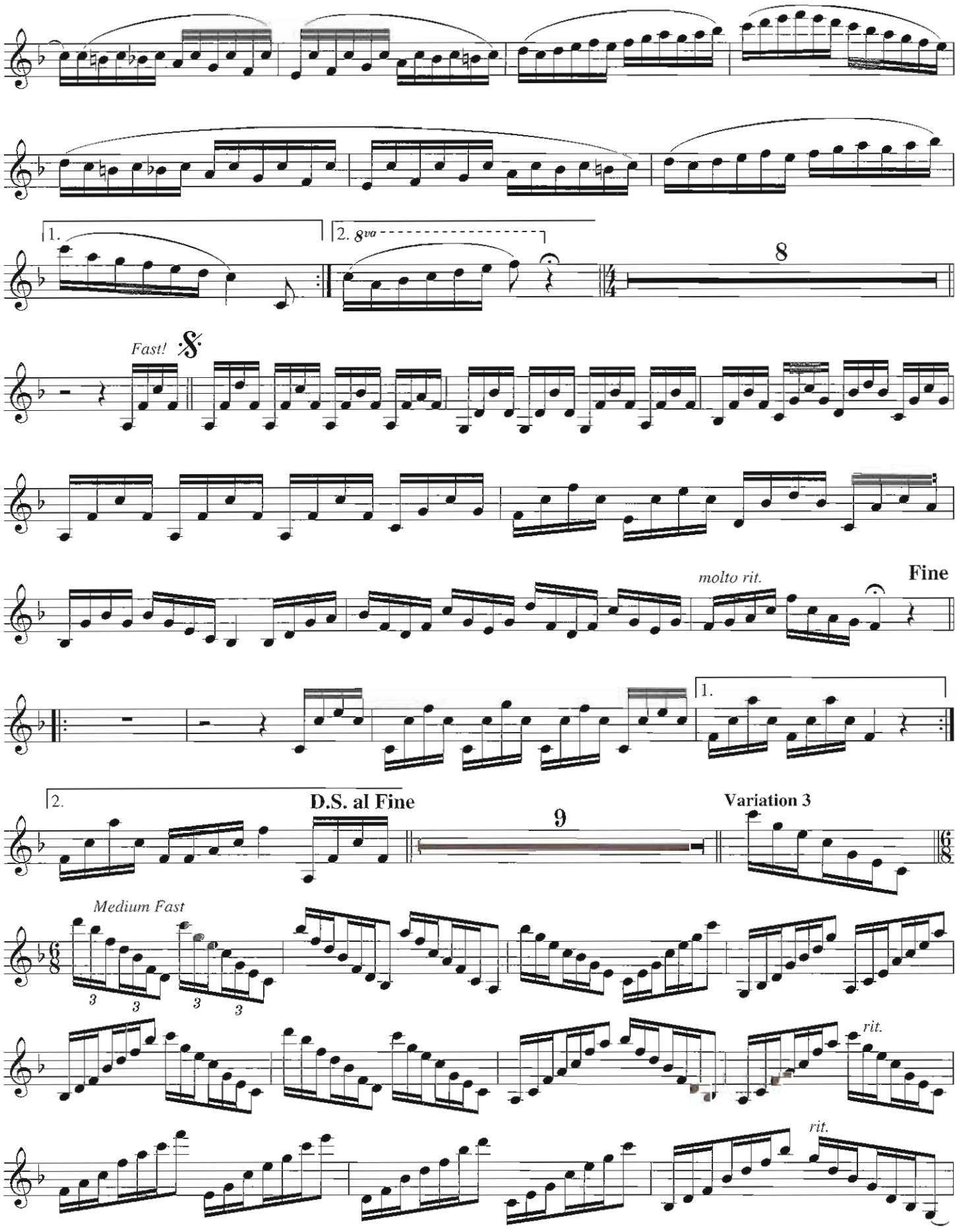
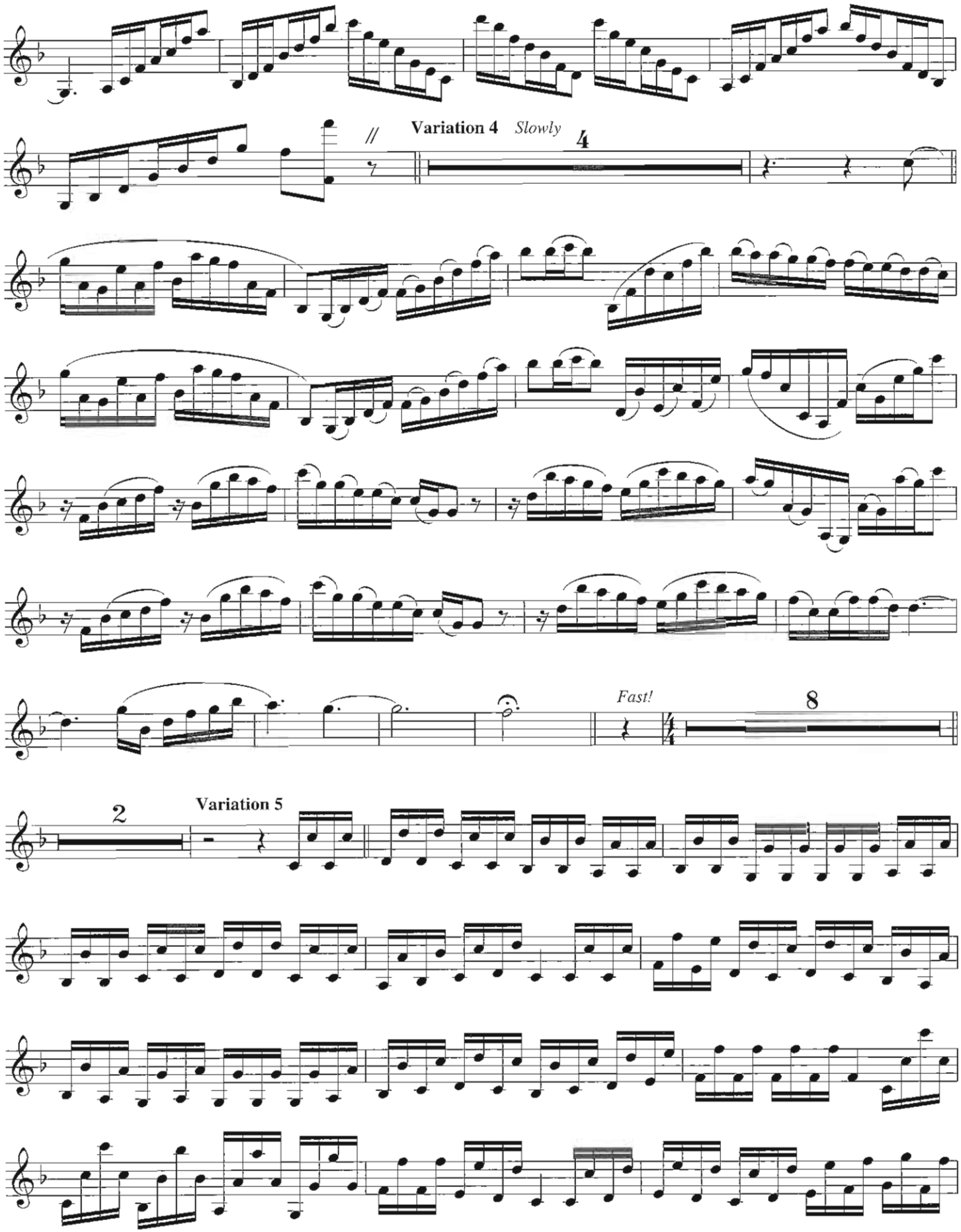
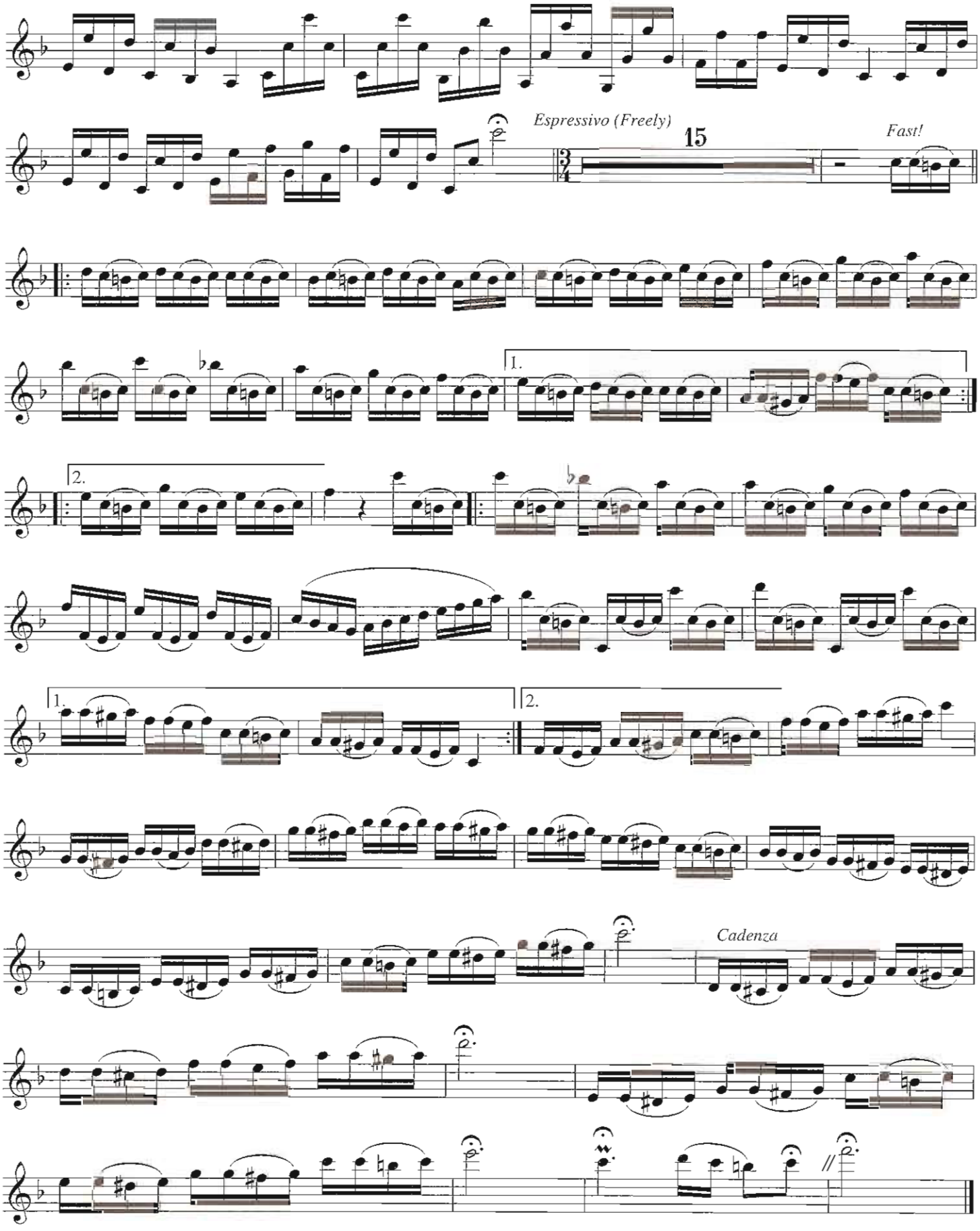

1.
2. 8va
8
Fast!
molto rit.
Fine
1.
2.
D.S. al Fine
9
Variation 3
Medium Fast
3
3
3
3
rit.
rit.


Variation 4
Slowly
4
Fast!
8
2
Variation 5


Espressivo (Freely)
15
Fast!
1.
2.
1.
2.
Cadenza

Allen Vizzutti

Equally at home in a multitude of musical idioms, Allen Vizzutti has toured the world and performed throughout the United States with a rainbow of artists and ensembles. Performing as a classical and a jazz artist—often in the same evening—he has appeared as guest soloist with symphony orchestras in major cities throughout the world.

As Artist in Residence, Mr. Vizzutti has taught at the Eastman School of Music, the Banff Center for the Performing Arts, Kansas State University, Ohio State University, West Texas State University, the Skidmore Jazz Institute, Trompeten-Akademie of Bremen Germany and the University of Washington.

He has given premier performances with the Los Angeles Philharmonic, Budapest Radio Orchestra, the Royal Philharmonic of London, the Nürnberger Symphoniker, Syracuse Symphony, Rochester Philharmonic, London Symphony and many others.

While growing up in Montana, Mr. Vizzutti studied with his father, a self taught musician and trumpet player, until he left home to attend the Eastman School of Music. There he earned the Bachelor of Music and Master of Music degrees, a Performer's Certificate, a chair in the Eastman Brass Quintet faculty ensemble, and the only Artist's Diploma ever awarded a wind player in Eastman's history.

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